

MUSICAL COURIER

Weekly Review OF THE *World's Music*

Forty-Eighth Year Price 15 Cents

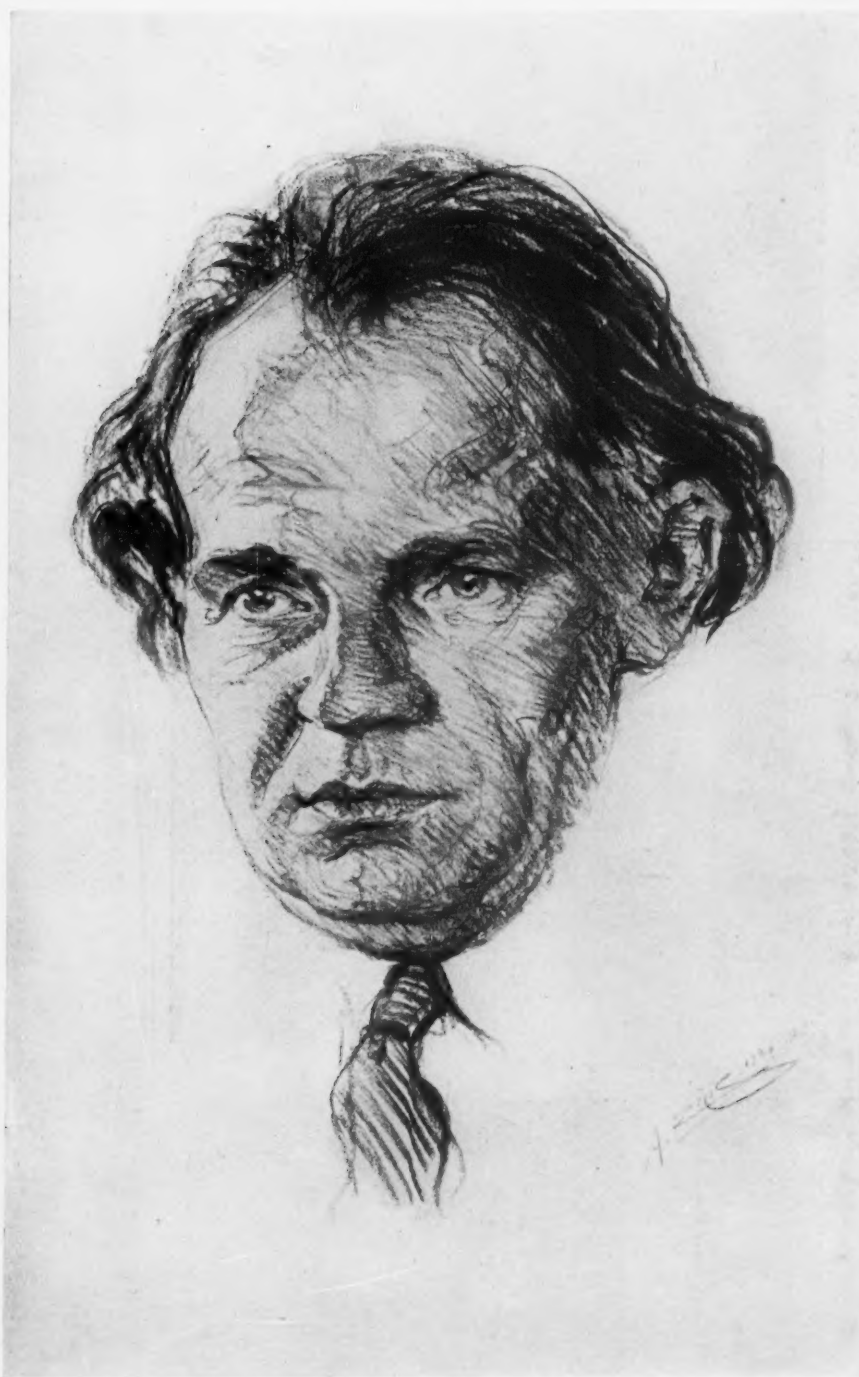
Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVI—NO. 22

NEW YORK, THURSDAY, MAY 31, 1928

WHOLE NO. 2512



Wilhelm Bachaus



DORIS NILES IN SEVILLE.

The American dancer attended a bull-fight recently and describes it as "a gorgeous display of art, skill and bravado." A friend of Miss Niles that day fought Algabeno and was carried around on the shoulders of the mob. Hats flew in great numbers into the ring and, with a salute from the famous, but young matador, were hurled back again. The accompanying pictures were taken in the arena at Seville the day before the fight, the owner being a friend of Miss Niles, and she was indeed happy to have the privilege of an entrance. She saw the chapel and hospital of the toreros and the pens for the bulls and horses. But her biggest thrill was on being presented with banderillas from the fight. (1) Miss Niles above the entrance of the Torros in the arena, which is 300 years old or more, at least the oldest in Spain. (2) Miss Niles and her sister, Cornelia. (3) Part of the arena.



ANNETTE ROYAK,

Russian soprano, coaching with Leo Braun, gave a recital in Carnegie Chamber Music Hall, New York, recently, which was attended by a good-sized audience; flowers galore and applause testified to enjoyment of her hearers, and next day the New York papers said in part: "Mme. Royak employed her voice in commendable fashion . . . there was copious applause, and the end found the singer's voice still fresh and pleasing" (New York Telegram). Mme. Royak has directness and fine temperament; her middle register has a warmth that is full of passion, emotion and spirit. Here is a girl thoroughly worth while" (Morning Telegraph).



HAROLD BRYSON,

baritone and teacher of singing, who will sail for Europe on June 23 for a two months sojourn in Germany. During his stay abroad Mr. Bryson will combine pleasure with fulfilling concert engagements.

EMILY ROOSEVELT, who has been engaged to open the Philadelphia Civic Opera's season next fall, singing Aida. Miss Roosevelt has been creating a splendid impression on tour with the Festival Opera Company.



ANTON BILOTTI,

pianist, who for several years has been touring Europe, will play at Ostende with orchestra the first week in August. Mr. Bilotti is rapidly climbing the ladder of success, due to his brilliant and artistic playing as well as delightful personality. (Mishkin photo.)



ESTHER LUNDY NEWCOMB ENJOYING SEA BREEZES.

This snapshot, showing Esther Lundy Newcomb on board the S.S. De Grasse, was taken when the successful young Chicago soprano sailed for a few months' stay abroad. While in Europe Mrs. Newcomb combined work with pleasure, coaching and studying with well known European teachers.



ARTIST AND MANAGER.

Anton Rozinsky, pianist, who has been achieving many successes on his western tour, and Raymond Brite, manager of the Hollywood Bowl, pictured in a humorous moment at the Chinese Theater in Hollywood.



EMMA A. DAMMANN, whose pupils' concert in Chalf Hall, New York, recently, was a genuine success; she sang Ah, Mon Fils, and received plaudits from the large audience, as well as flowers from loving pupils.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York
Telephone: 2634 Circle

J. H. DUVAL
VOICE SPECIALIST
In Europe 1927-28: Hotel Marino, Milan
Artist Pupils Perfected in Italian and French Opera and Started on Careers

ESTHER TAYLOR DOUGLAS
TEACHER OF SINGING
Artist-pupil of the late Rosine Laborde of Paris, France
Studio: 709 Steinway Bldg. (Thursdays)
Home: 612 West 184th St., New York
Telephone Washington Heights 2627

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

MICHEL SCIAPIRO
INSTRUCTION SOLO VIOLINIST
Sole Associate Teacher of
OTAKAR SEVCIK
108 West 75th Street, New York City
Telephone 9002 Trafalgar

L. A. TORRENS
TEACHER OF SINGING
STUDIO: 26 GRAMERCY PARK, NEW YORK CITY
Tel. Gramercy 6264

ADOLPH WEISS
Teacher of Harmony, Counterpoint and Composition
Pupil of
ARNOLD SCHOENBERG
at the Berlin Academy 1925-27
661 W. 181st St., N. Y. Phone: Washington Heights 9396

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
603-604 Carnegie Hall, New York
Residence: 425 West 160th St., New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
Will teach in New York City this summer.
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn. 2634

PURDON ROBINSON
TEACHER OF VOICE AND SINGING
Co-worker with Dr. H. Holbrook Curtis for many years.
Author of "Song Secrets," "The Importance of Vocal Diagnosis."
James Huneker said: "Mr. Robinson's words are golden."
SPECIAL TRAINING FOR RADIO BROADCASTING
Teacher of Many Prominent Singers
245 West 75th St., N. Y. Trafalgar 3651

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, New York, telephone: Pennsylvania 3634. 127 Elwood Avenue, Newark, N. J., telephone: Humboldt 1429.

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
Season 1927-1928 began September 5th
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

GUIDO H. CASELOTTI
VOICE TEACHER AND OPERA COACH
(Twenty years of successful teaching in New York)
233 So. Broadway, Los Angeles, California

CHARLES A. BAKER
VOCAL COACH
Residence-Studio: Euclid Hall, 2345 Broadway,
Corner 86th St., New York
Susquehanna 2860

MME. GINA CIAPARELLI-VIAFORA
Formerly Leading Soprano Metropolitan Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 311 West 85th St. New York
Tel.: Endicott 0252

BENNO KANTROWITZ
ACCOMPANIST and COACH
Teacher of Piano and Theory
STUDIOS 1425 Broadway
270 Ft. Washington Ave.
New York
Phones: Pennsylvania 2634 — Wadsworth 3303

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.

ERNEST CARTER
COMPOSER-CONDUCTOR
115 East 69th Street . . . New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

JOHN W. NICHOLS, Tenor
TEACHER OF SINGING
Vassar College, Poughkeepsie, N. Y.
College of St. Rose, Albany, N. Y.
Trinity Church, Newburgh, N. Y.
476 West 144th Street New York, N. Y.

WILBUR A. LUYSER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction.
Chickering Hall, also 53 East 34th St.
Residence Phone: 2838W, Rockville Center

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone 7122 Trafalgar

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

ALFRED RUSSELL HURST
TEACHER OF PIANO
Beginners and Advanced Pupils Accepted
Studio: 149 East 61st St., New York City
Tel. Regent 2357

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

FRANKLIN CANNON
PIANIST-INSTRUCTION
STUDIO: 205 West 57th Street, New York
Telephone: Circle 5420

MUSIC EDUCATION STUDIOS
555 Edgecombe Ave. (West 160th St.)
Elementary and Advanced Courses in Piano,
Voice, Violin, Violoncello and Flute
FRENCH AND DANCING—HARMONY, COMPOSITION,
APPRECIATION AND HISTORY OF MUSIC
Directors: Misses Gibbs and Hopkins
Tel. Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

NEIDLINGER ENSEMBLE
Mrs. William Neidlinger, Pianist
William Neidlinger, F.A.G.O., Organist
RECITALS—MUSICALES—CONCERTS
Instruction: Voice, Piano, Organ, Theory
225 West 99th Street New York City

MILLIE RYAN
ART OF SINGING
Studio: 105 West 72nd St., New York City
Telephone Susquehanna 3307

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

F. W. RIESBERG, A.A.G.O.
Organist & Choirmaster Calvary Baptist Church, New York (Dr. Straton's)
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka and Liszt; organ with Paperitz, Leipzig. N. Y. School of Music & Arts, 26 West 86th St. Tel. Circle 4500.
Courses arranged to suit individual requirements.
Personal address, 601 West 140th St.,
Tel. Audubon 1140

CARL FIQUÉ
PIANO
KATHERINE NOACK FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and educators
Studio: 1425 Broadway . . . New York
Phone 2628 Pennsylvania

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 3312 Susquehanna
SUMMER CLASS, July-September, Bedford, Pa.

LILLIAN SHERWOOD-NEWKIRK
ART OF SINGING
1425 Broadway, Studio 32, (Metropolitan Opera House Bldg.), N. Y.,
Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

ETHEL WATSON USHER
VOCAL COACH—ACCOMPANIST—ORGANIST
Piano Students Accepted
127 West 78th St., New York City
Telephone Susquehanna 3135

LEON CARSON, Tenor
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 997-W Tel.: Circle 5161

ADDYE YEARGAIN HALL
ADVANCED METHODS OF PIANO CLASS
INSTRUCTION
Teachers Normal Classes
June 18th and July 9th
38 West 57th St., New York Phone Circle 6322

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway,
New York. Phones: Pennsylvania 2634 and 2688

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
851 Carnegie Hall, New York
Phone: 0951 Circle

DUDLEY BUCK
TEACHER OF SINGING
471 West End Avenue . . . New York
Phone: Endicott 7449

MRS. ROBINSON DUFF
VOICE
235 East 62nd Street, New York
Telephone Rhinelander 7900

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street . . . New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
157 East 37th Street . . . New York
Telephone: Caledonia 0919

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 250 West 104 St., Apt. 44, New York
Phone Academy 0540
In Summit, N. J., Mondays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RENÉ
235 West 71st Street, New York
Telephone: Endicott 8345

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 5420

BYRNE ACADEMY OF SINGING

Tel: Carnot 59-49

OF PARIS

63-Rue Jouffroy

Pupil of and recommended
by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.

NEW YORK COLLEGE OF MUSIC

Forty-ninth Season

114-116 EAST 85th STREET

Incorporated 1878

Under the University of the State of New York
 CARL HEIN, Directors AUGUST FRAEMCKE
 All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Violin and Chamber Music: HANS LETZ; Theory and Composition: Prof. Dr. CORNELIUS RYBNER; Violoncello: WILLIAM EBANN; Vocal: MME. MARIE van GELDER, VERA NETTE, MINA ELMAN; Harp: A. FRANCIS PINTO; forty other eminent instructors. Individual instruction. Classes in Harmony, Sight Singing, Ear Training, Counterpoint and Composition. Students for individual instruction may enter at any time during the season. Summer Courses. Catalogue on application. Address Dept. A.

The Cleveland Institute of Music

June 20 ANNUAL SUMMER SCHOOL August 1

PRIVATE LESSONS AND INDIVIDUAL WORK IN ALL DEPARTMENTS

MASTER CLASSES IN PIANO, VIOLIN, VOICE, CELLO under
 Arthur Loesser, Andre de Ribault, Marcel Salinger, Victor de Gomez
 DAILY OPERA AND REPERTORY CLASSES PUBLIC SCHOOL MUSIC
 Write for catalogue giving courses, fees and dormitory rates
 MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue

Cleveland, Ohio

INSTITUT MODERNE DE VIOLON

Paris

Presidents:
 EUGENE YSAYE FRITZ KREISLER PABLO CASALS
 Director: LUCIEN CAPET Master Classes: S. JOACHIM-CHAIGNEAU
 Classic French School, mother of all violin schools, renowned for its modern methods of instruction which develop the highest technique in the shortest possible period of time.
 Summer classes will be held by LUCIEN CAPET and S. Joachim-Chaigneau in Paris, and in their country studios near Paris.
 APRIL 1ST—SEPTEMBER 1ST
 Apply: SECRETARIAT, 16 AVENUE DE VILLARS, PARIS VII, FRANCE

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

1892

ITHACA

1928

Conservatory of Music

Degrees Granted
 Placement Bureau Maintained
 THIRD TERM begins June 4
 SIX WEEKS' SUMMER TERM
 begins July 2

LEEFSOHN

CONSERVATORY OF MUSIC

1524 CHESTNUT STREET

Philadelphia, Pa.

Julius Leefsohn, Director

SUMMER CLASSES FOR VOCAL TEACHERS
UNDER

MR. PASQUALE AMATO

For Information Apply to Secretary

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.
 BOOKLETS—149 EAST 61ST STREET, NEW YORK

Special Training for Teachers
 Summer Term June-July
 PITTSBURGH MUSICAL INSTITUTE, Inc.
 Send for Catalog Pittsburgh, Pa.



ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

EASTMAN SCHOOL OF MUSIC

of the University of Rochester

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:

ARTHUR M. SEE, Secretary, Eastman School of Music, Rochester, N. Y.

UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

(FRANK)

(ERNESTO)

LaFORGE-BERUMEN STUDIOS

Composer-Pianist
Voice BuildingConcert Pianist and Pedagogue Specializing in
Interpretation and Technique

STUDIO: 14 WEST 68th ST., NEW YORK

PHONE TRAFALGAR 8993

Monthly Recitals in Aeolian Hall.

KRANICH-&-BACH

Ultra-Quality PIANOS
 and PLAYER PIANOS

Established 1864 ENDORSED BY MUSICAL ARTISTS EVERYWHERE New York City

BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

INSTITUTE OF MUSICAL ART

OF THE

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City

FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of

Prof. LEOPOLD AUER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

212 West Fifty-Ninth Street, New York City

KATE S. CHITTENDEN, Dean

SUMMER SESSION BEGINS JULY SECOND

Piano, Theory, Normal Training Courses

Catalogue on request

ETHEL McINTOSH, Managing Director

COLLEGE of MUSIC of CINCINNATI

One of the Earliest Endowed and Incorporated Schools in America

Special Summer Term

JUNE 18th TO JULY 28th, 1928

MUSIC — OPERA — DRAMA

Public School Music (Accredited)

Affiliated with University of Cincinnati and St. Xavier College

Children's Department

Dormitories

Send for Catalog

Address College of Music, ADOLF HAHN, Director, CINCINNATI, OHIO



ROSE TOMARS
VOICE SPECIALIST
corrects and rebuilds
voices under
GUARANTEE
STUDIOS

Voice trials by
appointment only

106 Central Park West
New York Telephone: Endicott 5654

SAMUEL

MARGOLIS VOICE CULTURE
L 1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania

CALVIN COXE
TENOR—TEACHER OF SINGING
570 W. 156th St. Billings 1593 New York City

PAUL MORENZO
Teacher of Singing
54 West 74th St., New York City
Telephone: Endicott 6087

RUTH SHAFFNER Concert, Oratorio, Opera
Tel. Plaza 3500
Mgt. Walter Anderson, Inc.
5 Columbus Circle
New York

JOHN FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Address: 4260-77th St., Elmhurst, N. Y. Phone: Havemeyer 2396-J

COENRAAD V. BOS
ACCOMPANIST—COACHING
Address until January 1, 1929: Boedshelmer Plats 10,
Berlin, Germany. (In America after January 1, 1929.)

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
2220 Canyon Drive, Hollywood, Calif.

ABBIE MITCHELL
SOPRANO
Beaumont says: "There was a commingling of
beauty and pain I shall not forget."
Management LESLIE A. TOMPKINS, 101 West 42nd
Street, New York City.

MILDRED DILLING
HARPISIT
Mgt. Haensel & Jones Studio: 35 W. 51 St.,
Steinway Hall, New York N. Y. Tel. Circle 1617



LOTTA MADDEN
SOPRANO
Member Guild of Vocal Teachers, Inc.
Teacher of Singing
Studio
300 W. 49th St., New York
Telephone—Longacre 3720



ALBERTO BIMBONI
Teacher of Singing
2025 Broadway, New York
Telephone 6074 Endicott

WARFORD SEKTBERG
4 West 40th St., New York City
Tel. Penn. 4897

8 RUE
HERRAN
PARIS
FRANCE
UNTIL
OCTOBER



SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle

HARRISON M. WILD
Address care of
Apollo Musical Club, 243 So. Wabash Ave.
Chicago, Ill.

JAMES LEVEY

Former leader London
String Quartet. Sailing
for Europe June 15, re-
turning end of September.
Address: 236 West 70th
St., New York.



MME. GITA GLAZE
VOICE PRODUCTION
Address 119 West 80th St., New York
Phone 0634 Endicott

ZILPHA MAY BARNES
Teacher of singing. Director Grand Opera Society of N. Y.
Van Dyck Studios, 939 Eighth Ave. Tel. Columbus 1474

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

KALTEBORN
CONDUCTOR AND VIOLIN SOLOIST
Orchestra and String Quartet
Violin Instruction
14 E. 88th St., New York Tel. 8796 Sacramento

GRACE ELLIOTT
PIANIST—ACCOMPANIST—COACH
Recommended by Coenraad V. Bos
Studios: 205 W. 57th St., N. Y. Tel. Circle 5420

WILLIAM J. REDDICK
TEACHER OF PIANO
HARMONY AND COMPOSITION
Residence: 319 West 95th St., N. Y. Phone: 10921 River

"Spring is Here" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY LEWIS
CONCERT SONGS
65 Orange Road Montclair, New Jersey

ELLIS CLARK HAMMANN
PIANIST
1616 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

John Prindle Scott
SONG WRITER
Hotel Royal
535 West 112th St., New York City

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

S. WESLEY SEARS
St. James Church
22d and Walnut Sts., Philadelphia
ORGAN RECITALS INSTRUCTION

Josefa CHEKOVA
SOPRANO
606 Steinway Hall, New York. Tel. 9363 Circle

Yascha FISHBERG
VIOLIN STUDIO
314 West 94th St., N. Y. Tel.: 2067 Riverside

RUDOLPH REUTER
Pianist
IN AMERICA 1927-1928
Haensel & Jones, Steinway Hall, 113 West 57 St., N. Y.
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 0363, New York

CARL FLESCH

APRIL-SEPTEMBER
Kaiser Wilhelmstr. 23, Baden-Baden
OCTOBER-MARCH
Berlin

ARTURO DE FILIPPI
(Arthur S. Phillips)
Tenor—Cincinnati Grand Opera Co.
Auditorium Hotel Chicago, Ill.

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Internationally recognized as a Voice Builder, Voice
Reformer and Coach."
Opera, Oratorio, Concert, Diction. Teacher of Lucille
Lawrence and many other successful singers. Studio:
Hotel Metropole, Cincinnati, Ohio.

HOMER MOWE Voice Training
166 W. 72nd St., New York City. Tel. 2165 Endicott

BERGEY
Chicago Opera School
Lyon & Healy Bldg., Chicago

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 Fine Arts Building Chicago, Ill.

Louise St. John WESTERVELT
SOPRANO,
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

GEHRKEN Concert Organist
"Able technic and fine command."
"Rapidly gaining unique reputation."
N. Y. World.
Eastman School of Music, Rochester, N. Y.

KARL RECKZEH
PIANIST
KIMBALL HALL CHICAGO

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El Union Theological Seminary,
412 Fifth Ave., New York

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
835 Lincoln Place, Brooklyn, N. Y. Tel. 5935 Lafayette

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. 312 Riverside, New York
Tel. Academy 3828

MARGARITA MELROSE
PIANIST
7622—12th Ave., Brooklyn, N. Y.
Tel. 5255 Bensonhurst
"Miss Melrose comes out of the West with a tone which
is vigorous, not to say thundering."—N. Y. World.

BIRDICE BLYE Concert Pianist
6424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

RADIE BRITAIN
COMPOSER PIANIST
Girvin Institute, Kimball Bldg., Chicago, Ill.

MME. LILLIAN CROXTON
COLORATURA SOPRANO
Mgt. Lillian Croxton, Hotel
Hamilton, West 73d Street,
New York City

ROMANOFF
DRAMATIC SOPRANO
Vocal Studio Voice Training
Coaching, all Languages
N E 637 Madison Ave., N. Y. Tel. Regent 7450

VICTOR HARRIS THE BEAUFORT
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
America's greatest organization for
the furthering of interest in opera

Apply to President for All Information

Lazar S. Samoiloff

Vocal Master Classes
PORTLAND, OREGON—MAY 21st
(c/o Ruth Creed, Sherman Clay Co.,
315 Morrison Street)
SEATTLE, WASH.—JUNE 21st
(Madge Talmadge, P. O. Box 930)
TRIP TO EUROPE JULY TO OCTOBER

LYMAN ACKLEY
BASS BARITONE
Concert and Oratorio
Chicora College Columbia, S. C.

CHARLES PREMMAC
TENOR
CONCERT—ORATORIO—OPERA
Season 1928-29 now booking
Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

ETHEL GLENN HIER
Composer-Pianist
Pupils in Piano and Harmony
88 Morningside Drive, N. Y. Tel. 0100 Cathedral

MINTZ
SOPRANO
Teacher of Singing
Residence Studio: 312 West 109th St., New York
Telephone: Academy 0573

LJUNGKVIST
TENOR
282 West End Avenue (Near 73d St.), New York Tel. 1547 Endicott

JOHN BARNES WELLS, Tenor
COMPOSER-RECITALIST
Management: Harriet Steel Pickernell
29 West 57th Street, New York Plaza 2608

ARCHIBALD SESSIONS
Concert Accompanist—Coach
On World Tour Until October, 1928

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

JEANNETTE DURNIO
PIANIST
4140 Lake Park Ave.
Chicago Steinway Piano

BELLE FISCH SILVERMAN
VOICE BUILDING
REPERTOIRE COACHING
Address: 77 Girard Place, Newark, N. J.
Knabe Piano Used

MARK OSTER
Baritone-Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lacasse
Studio: 226 West 70th Street, New York
Susquehanna 1980

POUL BAI Toronto
Conservatory of Music
BARITONE
TORONTO, CANADA

DANIELL
VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 0777.

LOWE
VOCAL TEACHER AND COACH
Theatrical Singers' Troubles Adjusted
Studio: Chickering Hall, 29 W. 57th St.
(Studio 7A) New York
Plaza 2690

ARIADNE HOLMES EDWARDS
Teacher of the ITALIAN SCHOOL OF SING-
ING that produced the famous baritone GIUS-
EPPE DE LUCA. Studio 803, STEINWAY
HALL, 113 W. 57th St., N. Y. Tel. Circle 3278.

JEANNE DE MARE
TALKS ON MODERN MUSIC
In connection with Metaphysics
85 East 96th Street, N. Y. Tel.: 1272 Atwater

ETNAH ROCHON BOUTTÉ
PROFESSOR OF FRENCH
Special Courses in Conversation and Diction
Individual Instruction
Certifié de l'Ecole de Prépar- Edgcombe 4885, P.O.B.
tion des Professeurs de Français 6, Bld. J. New York City

FERRARA
OPERATIC SOPRANO Large Repertoire
Address: Hotel Empire, New York
Telephone: Columbus 7400

O'CQUIRKE
Voice Placement and
Opera Class, Address
188 W. 75th St., N.Y.
Tel. 9766 Trafalgar

ALICE HACKETT
In Musical Interpretations for Children and
Musical Pictures for Women's Clubs
1510 3rd Ave., N. Fort Dodge, Ia.
Mgt. EDNA BLANCHÉ SHOWALTER, Auditorium Bldg., Chicago

STALLINGS MEZZO-
SOPRANO
6 East 36th St. New York City
Tel. Caledonia 2295

ROCKEFELLER
PIANIST Studio: 15 East 38th St., N. Y.
Lexington 10125

PROF. PEDRO PONS
Graduate Royal Conservatory, Madrid, Spain; ex-alumnus
Master Decennial of Paris, France
Individual Instruction in Piano or Solfege at
the pupil's home
Care of MUSICAL COURIER, 113 West 57th St., New York
Phone for appointment, 7 to 9 p. m., University 6472

BENDITZKY
3445 ELAINE PLACE, CHICAGO, ILL.

WALTER LEARY
BARITONE
TEACHER OF SINGING
Studio: 134 West 87th St., N. Y. C.
Tel. Schuyler 0480

VIOLA KLAISS
Solo Organist of
The Stanley Company of America

MUSICAL BUREAU
SCHOOL AND CHURCH
POSITIONS SECURED
Only First Class Artists Engaged
J. DENIAU
65 West 70th Street, New York
Trafalgar 0848

GILBERT ROSS
AMERICAN VIOLINIST
"Through competence—unswerving sincerity."—London Daily Telegraph.

Ask for
Century SHEET MUSIC
*You can't buy better—
why pay more?*

CENTURY gives you the world's best music
beautifully printed on the best paper! What
more can sheet music be! There are over 2500 com-
positions in the Century catalogue all 15c—(20c in
Canada), all certified to be exactly as the masters
wrote them. Ask for Century—Patronize the Century
dealer. Complete catalogue of over 2500 compositions
free on request.

Thousands of successful teachers use and recommend
CENTURY CERTIFIED MUSIC exclusively—be-
cause they know it is all that good music can be at
half the price or less; and they know
parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

It's 15¢

CENTURY CERTIFIED MUSIC

BRANDT
TENOR
189 Claremont Ave., N. Y. Morningside 3053

CATHERINE DE VOGEL
Recitalist of Folk Songs in costumes from
Holland, France, England and Germany
Address: 139 West 88th St., N. Y., Schuyler 9294

KATHARINE IVES
CONCERT PIANIST
Address: 202 Riverside Drive, New York
Telephone: 9555 Riverside

ROSENFELD
PIANIST
71 Columbia Heights, Brooklyn, N. Y.
Tel. Main 1430-W

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

DE GREGORIO
TENOR Voice Production
Studio: 166 West 72nd St., New York
Phone: 0138 Endicott

C. BENITEZ
Teacher of Singing. Only teacher of
Giuseppe Martino-Rossi and Masha Kave-
lin. CHRISTOPHER HAYES, tenor, As-
sistant Teacher. Studio: 801 Steinway
Hall, New York. Tel. Circle 2885

BARRON
Management: Walter Anderson
5 Columbus Circle New York

TAMME TENOR
Voice—Teaching
Instruction—
That Builds
2231 Broadway
New York
Telephone
Tra. 3614

JAN CHIAPUSSO
Private Studio—519 Fine Arts Bldg.
Phone: Harrison 3376
Dean of Piano Department
GIRVIN INSTITUTE
1430 Kimball Bldg., Chicago. Phone: Wabash 2293

BOMMEL
BARITONE. VOCAL INSTRUCTION.
Available for Recitals and Concerts
1009 Sixth Ave., Corner 57th St., N. Y. C.
Tel. 9972 Circle

**The Center for
Modern Music**
J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

Management R. A. LAKE
1425 Broadway, New York City
Western Office:
Midland Trust Bldg., St. Paul, Minn.

EVERETT
Pure in Tone Pure Period Designs
South Haven, Mich.

THE STEINERT PIANOFORTE

The Exclusive Piano

M. STEINERT & SONS, Steinert Hall, 162 Bolyston St.
BOSTON, MASS.

The Finest Piano Action in the World
WESSELL, NICKEL & GROSS
Gives the Pianist the Touch that Creates True Tone Color
Manufactured in New York, U. S. A.

WING & SON, Manufacturers of the
WING PIANO
A musical instrument manufactured in the musical center of America for forty-nine years
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

LITTLE BEAUTY
James & Holmstrom
"Small Grand with a Big Tone"
ARTISTIC UPRIGHTS
James & Holmstrom Piano Co., Inc.
Manufacturers
Factory, Alexander Ave. and 132d St. Office, 37 W. 37th St., NEW YORK

THE BAUER PIANO
of Today
embodies the most highly developed principles of piano making tonally and structurally
It is a marvelous instrument
Its selling power is not the least important feature
JULIUS BAUER & CO.
Established 1857
Factory, 1335 Altgeld Street, Chicago, U. S. A.

The only substantial im-
provements in piano-tone
production made in forty
years are the result of
Mehlin research. These im-
provements are embodied
only in Mehlin Grands and
Uprights—the highest devel-
opment ever attained in the
art and science of piano con-
struction.

MEHLIN
PIANOS
PAUL G. MEHLIN & SONS
Wareroom
509 Fifth Avenue (near 42d St.)
New York
Office and Factory
West New York, N. J.

MATHUSHEK
GRAND, UPRIGHT AND PLAYER PIANOS
NEW HAVEN AND NEW YORK
MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City

Ann Arbor's Thirty-fifth Festival a Notable Event

Five Evening and Two Afternoon Concerts
Given Before Approximately Thirty-five
Thousand People—Programs Presented
by University Choral Union, Chicago
Symphony Orchestra, Children's
Chorus, University of Michigan
Glee Club and Soloists

ANN ARBOR, MICH.—The thirty-fifth annual Ann Arbor May Festival consisted of seven concerts, beginning Tuesday evening, May 15, and continued through to Saturday night, May 19, with matinees on Friday and Saturday afternoon. Approximately thirty-five thousand admissions were recorded at these concerts. This year's Festival was outstanding from several points of view. First of all, a galaxy of celebrated musical stars from the world's great opera houses and notables of proportion such as seldom have been brought together for a single event of this nature were assembled. As a great back-ground for the efforts of the stars, as well as offering distinct numbers themselves, were the University Choral Union of three hundred voices, the Chicago Symphony Orchestra, a children's chorus of five hundred, and the University of Michigan Glee Club. These forces were all welded together and a maximum of their musical resources blended into one grand whole under the general musical directorship of Earl V. Moore, director of the University School of Music. Other notable conductors included Frederick Stock, of the Chicago Symphony Orchestra; Juva Higbee, conductor of the Children's Festival Chorus; Percy Grainger and Eric Delamarter as guest conductors, both of whom presented works of their own composition.

A happy combination of old favorites mingled with many first time May Festival artists. Among stars previously heard in Ann Arbor were Margaret Matzenauer, Palmer Christian, Merle Alcock, Chase Baromeo, Paul Althouse, and Percy Grainger. Those who had not previously been heard in Ann Arbor included Marie Montana, Tudor Davies, Raymond Koch, Benno Rabinof, Leonora Corona, Leone Kruse, Marian Telva and Mario Basiola. This group of singers, instrumentalists, conductors and organizations as a whole gave a delightful account of their musical resources.

From another angle the event was doubly significant. It brought to the fore the great musical resources of the University School of Music. In this connection mention should be made of the fact that the Musical Director Earl V. Moore is a product of the school; Chase Baromeo studied under Theodore Harrison, head of the voice department of the School for five years, who prepared him for his successes at La Scala and his more recent success with the Chicago Civic Opera. The accompaniments were ably played by Mabel Ross Rhead, of the faculty of the School, while Juva Higbee, conductor of the Children's Chorus, is also a member of the School faculty. Palmer Christian, who played the inauguration concert and also the dedicatory program of the new \$75,000 organ, is a member of the School's staff. Several of the minor but exacting roles were sung by students of Theodore Harrison, such as the roles of Friar Angelo and Friar Masseo in the St. Francis work. Ottis Patton and Philip Culklin respectively appeared in these capacities, while in the Aida performance Thelma Lewis admirably took the role of the High Priestess and Frank Ryan took that of the Messenger. The School of Music possesses unlimited resources in student talent for concert performances of high order.

A PRE-FESTIVAL RECITAL

The occasion opened with a pre-festival recital inaugurating the new Frieze Memorial Organ just erected in Hill Auditorium by the Skinner Organ Company of Boston, Massachusetts at a cost of \$75,000. Palmer Christian, organist of the University, with the collaboration of Eric Delamarter, associate conductor of the Chicago Symphony Orchestra, gave the following recital on the evening of May 15. More than five thousand people packed Hill Auditorium to the doors. Included in the audience were approximately five hundred distinguished organists and other notables who had been specially invited to Ann Arbor from all parts of the country for this occasion. Supplementing the musical program, Regent William L. Clements, of the University of Michigan, in a brief but stirring address spoke for the Board of Regents of the University on the value of culture in modern University Education and paid the University's respects to the added cultural resources which the new organ will provide for the University's future. Ernest M. Skinner is designer and builder of the organ, which is looked upon as his masterpiece. He spoke in behalf of his organization. Both distinguished gentlemen were roundly applauded by the cordial listeners.

Both Mr. Christian and Mr. Delamarter were given royal ovations and they, as well as the great instrument upon which they performed have been the "talk of the town" since the concert.

FESTIVAL FORMALLY OPENED MAY 16

The Festival was formally opened on Wednesday night, with Margaret Matzenauer, contralto, and Palmer Christian, organist, in the roles of solo stars. The Chicago Symphony

Orchestra, Frederick Stock, Eric Delamarter and Mabel Ross Rhead, pianist, also took part in the program.

Mr. Stock, who for twenty-four consecutive years, has led his band of players at the Ann Arbor Festival, this year chose as the opening number Wagner's *The Flying Dutchman*. He was given a reception perhaps only rivaled by ovations recently accorded to trans-Atlantic flyers. Mme. Matzenauer, who has not been heard in Ann Arbor for four or five years, followed with two arias: *Voce di donna* from *La Gioconda* by Ponchielli and *Ah mon fils* from *Le Prophete* by Meyerbeer. Her voice is as glorious as ever and apparently has ripened to full grandeur of maturity.

Great interest centered in Eric Delamarter's concerto No. 1, for organ and orchestra, a stirring, majestic concerto admirably adapted as a dedicatory piece for the monumental organ just set up in the auditorium. Both Delamarter and Christian were given ovations as they stepped to the rostrum. The piece starts out with a fast movement played with verve, molding into a second movement of slow tempo and ending most brightly. The organ is a majestic instrument with almost unlimited resources of power and tonal music with every modern mechanical appliance for producing tone and tone color without end.

Following Mr. Christian's outstanding performance Mme. Matzenauer sang a group of four songs, ably accompanied at the piano by Mabel Ross Rhead. After the intermission, Palmer Christian played three numbers, a scherzo entitled

(Continued on page 20)

\$40,000 Composition Contest Announced

Limited to American Symphonic and Jazz Composers

—Awards in December, 1928, and October, 1929

—Symphonic Judges Named

At a dinner given at the Savoy Plaza on May 28 Prof. John Erskine, president of the Juilliard School of Music, announced a prize contest for American composers of symphonic and popular music, in which the awards will total \$40,000. The contest, the object of which is to encourage American creative talent, is sponsored and financed by the Victor Talking Machine Company of Camden, N. J. None but American citizens are eligible to participate.

For the best symphonic work there will be a prize of \$25,000, while for the victorious popular compositions there is offered a first prize of \$10,000 and a second of \$5,000. The serious work must be scored for full orchestra; the popular pieces are to be within the scope of the average jazz band. Entries in the jazz contest will close October 28, 1928, and in the symphonic division May 27, 1929. December 28, 1928, and October 3, 1929, are the dates set for the conferring of the awards, the former in the popular, and the latter in the classical competition.

The symphonic judges are to be: Olga Samaroff, Rudolph Ganz, Leopold Stokowski, and Frederick Stock. The jazz judges will be selected at a later date. The Victor company reserves the right for the first two public performances of the winning compositions, the first recording and the first broadcasting. As full publisher's royalties will be paid, candidates are required to submit releases from their publishers. Manuscripts must be sent to the Victor Talking Machine Company, at Camden, N. J., in sealed envelopes containing the names of the composers.

Victor Herbert Memorial Concert

On Thursday evening, May 24, at the Ritz Carlton Hotel, the American Society of Composers, Authors and Publishers held its fourth annual concert in memory of Victor Herbert. An audience of several hundred persons were in attendance, but many thousands heard the program (arranged by Silvio Hein) which was broadcast. Among the soloists and conductors were Nat Shilkret, Herbert Watrous, Sigmund Romberg, Sylvia Miller, Nahan Franko, Waldo Mayo, Jacques Pintel, Leo Edwards, Roxy, Gladys Rice, Douglas Stanbury, Yascha Bunchuk, Leo Rusotto, Fritz Scheff, Frank Moulan, Werner Janssen, Henry Hadley, Melba Alter, Julius P. Witmark, John V. McLaughlin, Helen Ardelle, Roxy Male Quartet, Frederic Fradkin, Walter Scanlon, William Tucker, Dorothy Edwards, Lottice Howell. Speeches were made by Major Edward Bowes, Roxy, Gene Buck, and Augustus Thomas. All the music was by Victor Herbert.

Chicago North Shore Festival Presents Distinguished Soloists.

Isabel Richardson Molter, Marguerite D'Alvarez, Richard Crooks, Jacques Gordon, Dorothy Speare, Florence Macbeth, Lawrence Tibbett and Claire Dux
Feted—Lutkin, Stock, Beatty
and Karl Reckzeh the
Conductors

By Rene Devries

EVANSTON, ILL., May 26, 1928.—The lovely city of Evanston annually opens wide its doors to the musical fraternity by presenting at Patten Gymnasium impressive programs to celebrate the Chicago North Shore Festival. The twentieth annual festival was attended by smaller crowds than those which in years gone by blocked the approach to the Northwestern University campus and surrounding grounds. This seeming wane in the interest of the public is difficult to understand, for the management, as in former years, worked assiduously and tried its utmost to bring together the best talent available. The same management must also be congratulated for having engaged several local artists, for, after all, Chicago boasts of some very fine singers and instrumentalists, well deserving a place at these important festivities.

Before going into a review of the concerts it does not seem amiss to felicitate the management on the beautiful floral display and decorations that transformed the gymnasium into a festival hall that pleased the eye and added materially to the pleasure of the listeners.

FIRST CONCERT.

With the singing of America, with audience, orchestra and chorus standing, the first concert was launched most auspiciously. Then, the Chicago Symphony Orchestra under the leadership of its own conductor, Frederick Stock, played the *March of Homage* by Wagner.

The soprano soloist of the evening, Isabel Richardson Molter, so delighted her hearers by her presentation of *Dich Theure Halle* from *Tannhäuser* that after insistent applause and recalls, she favored the audience with *Elsa's Dream* from

(Continued on page 27)



ISABELLE BURNADA,

Canadian contralto, who was presented at Buckingham Palace to their Majesties on May 9. Previous to that she had given a recital in London, which was so successful that the Canadian representative arranged her presentation at Court. Miss Burnada will give a second concert under the patronage of the Canadian High Commissioner, the Honorable Peter Larkin.

Moussorgsky as a Man

Alexis Rienzi

SO much has already been said about Moussorgsky, and by the best musical critics of the world, that it would scarcely be appropriate on my part to discuss his compositions from the point of view of musical criticism. No one longer doubts the fact that Moussorgsky was an original musical genius, and to speak of this would be merely to repeat an old truth. What I shall attempt to do will be to give a picture of the great composer as a man. I should like to say at the very beginning that everything I shall write is based entirely upon a study of Moussorgsky's works, as I have been unable to find any other sources of information; neither the utterly inadequate biography of Moussorgsky, nor his none too voluminous correspondence shed any considerable light upon the personal side of the composer's make-up.

Stasov is recognized as the best biographer of Moussorgsky, for he knew the composer well, and was his devoted and sincere friend. But even Stasov gives us very little information about his personal life. All we learn from his biography is that Moussorgsky was born on March 16, 1837, in a small village in the government of Pskov. His father was a nobleman of the serfdom period. The boy remained at home until he was ten, at which age he was sent to a boarding school in the capital, whence, as was the custom of the day, he graduated into a military school. At the age of seventeen he became an officer. Even at this early age, he already tried his hand at musical composition, and his work attracted the attention of several well known musicians of the time, among them his teacher of piano, the famous pianist Gerke. This is all that we learn from the scanty biography of Moussorgsky.

His correspondence is still less satisfying; as a matter of fact there is very little of it. All we have is a few letters he wrote to his brother, to Cui, and, I think, to Borodin. In these letters he spoke briefly of the work he was doing, and of the "types" that he studies in the country. But there is not a word about his personal feelings, his sympathies, not a word of complaint for his failure, which must have been disheartening, indeed. For it would be difficult to find another composer who, during his life, suffered as much abuse, as much undeserved adverse criticism and even hatred as did Moussorgsky. The few friends who really loved him, men like Dargomyzhsky, Cui, Balakirev, Stasov, surely brought him some joy and comfort, but they could not, of course, make his life as full and as complete as it should have been.

And with all this in mind, we cannot but be struck with amazement when we make a close study of Moussorgsky's works, in which alone we find a reflection and an expression of the composer's great soul, full of love for his people and compassion for its deep suffering. He loved his people with all the sincerity and devotion of a true citizen, and he devoted to them a large part of his life, singing their sufferings and comforting them in his strains, fraught with true understanding and deep pain. More than half of the subjects of his musical compositions are taken from the life of the Russian peasant, the "real man," as he called the peasant of Russian in one of his letters. All his songs from peasant life are tone-pictures remarkable for their fidelity to real life—brilliant though invariably sad and often depressing.

Here is the text of one of his cradle songs:

"Sleep, oh, sleep, my little grandson,
Sleep, oh, sleep, thou peasant's son!
Oh, our grandfathers knew no troubles;
Troubles came and, with them, others.
With disasters, with misfortunes,
Heavy rule, and cruel blows! . . ."

From their tales, their traditions, their epics, and their ancient songs, the Russian people know that there was a time when "our grandfathers knew no troubles," when the people lived free and contented. But "troubles came, and, with them, others." The people were deprived of their freedom, and the only thing that remained to them was a life of troubles, "heavy rule and cruel blows." And the cradle song continues:

"And we'll live through our troubles in toil,
Yea, in toil for others, unending,
Never ceasing, and bitter, and heavy . . ."

Can a people's lot be more bitter than when a mother can sing to her child of nothing but misfortunes, tears, blows, and promise him for the future nothing brighter than a life lived through "toil for others?" And here is another cradle song, in which the mother gives her son advice as to how to live in the world; the words are by Nekrasov:

"Lullaby, lullaby, lullaby!
Lower than the thinnest grass blade
You must bend your head,
If, an orphan in the world,
You would live without grief.
Power bends and breaks all things,
Bend before it, low and low . . ."

A peasant must bend to the ground before the power that grinds him into dust, for that is the only possible way that he can proceed along his life's road!

And here is a song about "A Little Orphan," the words were written by Moussorgsky himself:

"Ah, good my lord! Ah, kind my lord!
Won't you have pity on me, a poor homeless orphan?
Ah, kind my lord! 'Tis with cold and hunger I warm and sustain myself;
The tempest, the storm are my cover by night; —
With curses, and blows, and with fears, and with threats
Kind men receive me for my hungry groan.
And if in forests impassable hide I from men,
Back from the forest the hunger will drive me!
I cannot endure it, I'm hungry and thirsty . . .
Ah, good my lord! Ah, kind my lord!
Dread is the death of starvation, freezes my blood with the cold.
Ah, kind my lord Won't you pity a poor, homeless orphan?"

I have taken the whole of this poem because every word in it is an accusation which Moussorgsky hurls at the "kind men!" What a dreadful picture, indeed, his painful music conjures up before us! The words and the music blend together in this master-work of tone painting. And it is so because the "orphan" is the whole Russian people, whose sufferings Moussorgsky saw both during the serfdom and the post-serfdom periods. Keen, poignant was his pain at the

sight of these sufferings, and as a kind of reply to the begging of the orphan, Moussorgsky gives a picture of how a rich man celebrates a feast. The words are taken from Koltsov's poem, "A Village Feast." The guests arrive in sleighs, and are led into the dining hall, where they are met by the host, his wife, and his daughter. The guests are joyous; they eat and drink, and spend their time most pleasantly "from the evening dusk to the middle of night." Of course, the "orphan" is not there; he is left with hunger to feed him, with cold to clothe him, the storm to cover him at night; his lot brings blows, and curses, and threats. The two songs are in most striking contrast to each other.

Then Moussorgsky again takes up the strain he had left unfinished in "A Little Orphan." His Trepak (a popular dance), written to the poem by Golenishchev-Kutuzov, is worthy of the most distinguished master-brushes. Moussorgsky represents a peasant who, while intoxicated, loses his way in the woods, and comes upon a deserted clearing, where "the storm is now sobbing, now groaning, as if reading a funeral rite." It is here, in this deserted spot, that the peasant finds rest and happiness. There are no "kind men" here to meet him with blows; here "Death embraces him gently, caresses him dearly, and dances with him the Trepak." The peasant freezes to death, and as he passes from life, a beautiful cradle-song discloses before him a fairy dream of paradise, where fields and orchards bloom.

We cannot give here the content of all of Moussorgsky's songs, the number of which is very large. It would almost be possible to follow out the story of the Russian people by studying carefully these marvelous songs. And it is remarkable that while many of them speak of the same sufferings, the same tears, Moussorgsky is never monotonous, never weakly sentimental. Everything is original, truthful, natural. The composer does not sob, does not complain; he judges in his sounds all the injustice, all the cruelty; and his heart is full of indignation, for he is the noblest of judges, the most democratic of citizens. If only the whole Russian people could have known and sung these songs of Moussorgsky. How much power, how much righteous indignation would they have awakened! And a time will come when the people will know more of Moussorgsky, and will give him the name of "singer of the people's sorrow." Like

Pushkin, Moussorgsky has "built for himself a monument not built by mortal hands."

There is much more I should like to say about Moussorgsky, but it would be impossible to do it within the scope of this article. I honor him most profoundly as a musician, but I also believe that the time is coming when Moussorgsky will be considered a high priest of toleration and brotherly love. I do not know a single composer, even among the greatest, who could blend words and music together as did Moussorgsky. Moreover, Moussorgsky is one of the very few great composers who created his marvelous music, not to please the rich and the mighty, not to embellish the society drawing-room, but to preach love and humaneness. I know everything that Moussorgsky has written, and I do not believe that there is among it all a single composition that has not some social significance.

He is not only "the singer of the people's sorrow," but he is also a critic of society and its institutions. His *Pride* (words by Pushkin) is a true picture of a man of means, full of pride and haughtiness, but with nothing to do; and there are many such in Russia now, just as there were at the time when Moussorgsky wrote his music. His *Seminarist* (words by himself) is a little sketch taken from the life of the Russian school, where youth is lost in the monotony of memorization. *Kalistrat*, *Savishna*, *Mischief-maker* are examples of that "laughter through tears," which permeate some of Gogol's works. His *Little Paradise* (words also by himself) is a whole gallery of types, worthy of Dickens' pen.

There is still another group of Moussorgsky songs which gives us a glimpse into his innermost soul. One series entitled *Without Sun*, written to poems of Golenishchev-Kutuzov, speaks plainly of the incompleteness of the composer's personal life. Within *Four Walls*, *The Idle*, *Noisy Day Is Ended*, *By the River*, *Midst Others Thou Didst Not Recall Me*—all these songs are full of that intimate sadness, which speaks to us more plainly than words of his spiritual loneliness, which tells us that the battles and storms of life had left their dents upon his battered shield; and yet brought him no happiness.

Moussorgsky was never married, which fact makes it remarkable that he knew so well the soul of a child, which he represented truthfully and accurately in the series devoted to child life, and entitled *In the Nursery with the Nurse*.

And when, with all that we have said in mind, we turn to Moussorgsky's music itself, we pause in reverent amazement before this genius, who combined within himself a great musician, a poet, an ideal citizen and a man whose heart was overflowing with love for humanity.

Paris Having Most International Season in Years

Vienna Opera Cordially Received—Champs Elysées Theatre Reclaimed for Music—Furtwängler and Mengelberg Exhibit Their Orchestras—A Party for Stokowski

PARIS.—It is many years since Paris has had such an invasion of world celebrities. The arriving steamers and concert posters read like a "Who's Who" of famous musicians. Not satisfied just to be here, they are all giving concerts, and the breathless music critics have a wide choice for every evening of the week, with a few matinees thrown in.

The greatest event, of course, has been the visit of the Vienna Opera Company, which was received here with touching cordiality. The cognoscenti settled back comfortably to hear some real performances in the same Opéra where so many of them have been beneath all criticism. Beethoven's *Fidelio*, which opened the season, was a brilliant success under the able leadership of Franz Schalk. But Mozart's *Don Giovanni* was a signal failure. It had been insufficiently rehearsed, there were errors in the stage setting and it was even necessary to lower the curtain because Zerline and the chorus failed to come on at the right moment. The *Wedding of Figaro*, on the other hand, came off according to schedule and rehabilitated the visiting company.

THE "CHAMPS ELYSÉES" MUSICAL AGAIN

An important result of the musical invasion of Paris is the return of the beautiful Théâtre des Champs Elysées into the fold of legitimate art. This building, so modern and in such exquisite taste, with its perfect acoustics and the only comfortable seats in Paris, has been tossed for the last few years from one venture to another. It ran as a music hall, it harbored the Hague Opera Company and the Diaghileff Ballet, and then it stood dark and unused, a reproach to Paris, until last autumn, when it reopened as a movie house, a far remove from the days when the most brilliant Parisian audiences filled its corridors.

Now, once again, music fills its vast auditorium. The biggest concerts are given there. After two brilliant dance recitals at the Salle Pleyel, Mme. Memchinova and Anton Dolin, both fugitives from the Diaghileff organization, appeared at this theater for several weeks, finishing their season with a striking ballet creation to Gershwin's *Rhapsody in Blue*. The "incomparable Pavlova" has followed them, and now comes the Mozart opera cycle, for which the stage decorations are being prepared by a Russian artist of great talent, Constantin Popoff, who is officially attached to the theater.

Several important concerts have already taken place, each time before crowded houses. Titta Ruffo gave a recital that left Paris enthusiastic and breathless. Georgesco, the well-known Rumanian conductor, directed the Colonne Orchestra of one hundred musicians, and gave dazzling performances of Strauss' *Heldenleben* and Ravel's *Daphnis et Chloé*. José Iturbi played the Liszt Concerto in E flat major with the orchestra and Vanni-Marcoux, crowned with American laurels, filled the hall with an enthusiastic following of admirers of his art. On another evening Nina Koshetz gave a fine program of Russian songs, and no drawbacks of a very real cold could dampen the ardor of the audience nor curb its demand for innumerable encores.

FURTWÄNGLER AND MENGELBERG—EYE-OPENERS

At the Salle Pleyel, the new hall built to achieve an acoustic perfection which it has not attained despite its funny shape and ungainly decorations, the list of international stars is equally imposing. The Philharmonic Orchestra of Berlin under Wilhelm Furtwängler came just long enough to give one concert and received tumultuous ovations after Beethoven's Fifth Symphony and Richard Strauss' *Till Eul-*

enspiegel. Equally enthusiastic and appreciative was the reception tendered Willem Mengelberg and his orchestra, who performed the Coriolanus overture, the Pastoral Symphony, and the *Eroica* with an understanding that was entirely new in Paris. Feodor Chaliapin gave a recital at which his greatest success was the familiar *Volga Boat Song*.

A SPANISH INVASION

La Argentina, the Spanish dancer, made one of her rare appearances in this hall and subjugated the audience by her superb technique and charming personality. She will be in America next season, and Parisians predict that as Andreas Segovia has conquered with his guitar, so will she dance herself into the hearts of Americans. Their countryman, Miguel Fleta, preceded by a world-wide reputation, made his Paris debut, in a program of operatic arias and popular Spanish and South American songs. The latter was enthusiastically encored, but when he embellished the Manon score with floritura to show off his undoubtedly good voice, his effort was met with cold disapproval. Tradition is tradition, especially in Paris.

The question of tradition has aroused a bitter polemic in the local Russian press in Paris. It concerned the Liturgia Domestica of Alexandre Gretchaninoff, only parts of which were already known. The work was recently given its first integral performance with Alexandrovitch and Mozjoukhine as soloists, the chorus of the Russian Church in Paris, the string instruments of the Lamoureux Orchestra and an organ. The eminent composer had dared to introduce an orchestra into church music, and it was this which roused the purists, who insisted that the organ could be the only permissible instrument in a church. However, no hostilities developed, although the two camps turned out in numbers. The beauty of the score and the harmonies produced by the combination of voices with the string instruments and organ evoked such enthusiasm that several of the prayers had to be repeated. Unfortunately the conducting of Gretchaninoff was as unconvincing as that of another composer, Igor Stravinsky.

ENTERTAINING STOKOWSKI

The music-charged atmosphere has translated itself into a few important receptions. Of these the reception given in honor of Leopold Stokowski by Madame Joachim-Chaigneau was the most interesting since it gathered together many celebrities. Philippe Gaubert, of the Société des Concerts and the Opéra, was present and confided to me that he was invited to conduct in Philadelphia during the winter of 1930. Among those present were Albert Roussel, the composer, M. and Mme. Rhené-Baton of the Concerts Pasdeloup; Mme. Rey, director of the Société Philharmonique; Gaston Poulet, the conductor; Marguerite Bériza, once of the Chicago Opera Company (who announced that she will give three weeks of opera during June, and Stan Golestan, the eminent Rumanian critic and composer (whose *Rapsodie Concertante* for violin and orchestra will be played in the United States this coming winter).

The musical program was rendered interesting by the fact that Serge Prokofiev turned the pages for Harsányi, the modern young Hungarian composer, who played one of his most recent compositions for piano. Gabrielle Joachim, granddaughter of Joseph Joachim, sang a group of Brahms lieder, in which she showed herself to be the possessor of a voice of rare beauty and profound musicianship. Lucien Schwartz, a young pupil of the hostess, played the

First Prize Winners in Chicago Musical College Competition on May 12

The judges were Rudolph Ganz, Dudley Buck, Victor Kuzdo, Henri Verbrugghen and Leonard Lieblich, editor-in-chief of the *MUSICAL COURIER*. A detailed account of the contest, by Mr. Lieblich, appeared in the issue of May 17.



GLADYS HEATH,
of Chicago, who won the Conover
Grand piano as first prize in the
piano contest.



FREDERICK DVONCH,
of Chicago, winner of Lyon & Healy
first prize in the violin
contest.



PEARL WALKER YODER,
soprano, awarded the Vose & Sons
Grand piano, first prize in the vocal
competition.



MARSHALL SUMNER,
of Australia, first place in the com-
petition for the Mason & Hamlin
Grand piano.

Brahms concerto with a brilliance which presages well for his coming New York debut. Only the charming Titian-haired Comtesse de Bois Rouvray confined herself to listening and talking instead of adding to the program her famous interpretations of Mexican songs.

EIDÉ NORENA FOR THE OPÉRA

So far only one guest artist has been definitely announced at the Opéra. That is Eidé Norena of the Chicago Opera Company, who arrived here recently and will make her first appearance in *Rigoletto* in the first days of June. This is one of her most brilliant roles, and won favorable comment from Toscanini, when she sang it at La Scala under his baton. Norena will sing *La Traviata*, *Le Coq d'Or* and *Roméo et Juliette*. She is engaged until November.

The only two Americans regularly engaged at the Parisian opera houses, Hallie Stiles of the Opéra Comique and William Martin of the Opéra, have been flitting home between appearances. Miss Stiles has just returned from New York, where she was received at City Hall by Mayor Walker. She will make her debut in *Pélleas et Mélisande* at the end of May. She has been heard regularly in *Madame Butterfly*, *Manon* and *La Vie de Bohème*. William Martin is now visiting his home in Boston after an arduous winter of work.

N. DE BOGORV.

PARIS.—Pleyel Hall was the scene of a small riot when René Bertrand gave a concert there with his orchestre d'harmonique. It was a variety of the sound wave music which a Russian introduced to Paris last January. Several critics claim the invention for the Frenchman and say that the Russian stole a march on him. I was unable to get into the hall on account of the struggling and frequently ill-tempered crowds which jammed full every inch of space within and without the vast hall. If the music was no better than the Russians' I do not care who invented the machine. It may be the music of the future, for all I know, but at present it has only the charm of novelty.

The Violinista, a machine played violin, with perforated rolls, was recently exhibited. It acted exactly as I described nearly a year ago when I visited the factory and saw it in the making. The mechanism appears to be more complicated than the player-piano, as the management of the bow requires many new movements not required by a keyboard mechanism. And the mechanical bow lacks the human touch far more than the mechanical keyboard lacks it. Besides, the violin itself is clamped so tightly to the holder that it loses much of its freedom of vibration.

A great concert de Gala was given in the Pleyel Hall, with an orchestra of 180 players, five soloists, and a choir, in order to raise funds for the monument to Debussy in the forest of St. Germain, near the house in which Debussy was born. The last composition of Debussy, *Ode à la France*, was given, but without much effect. Most of those war productions in all countries are written more from the excitement of patriotism than the fire of inspiration. The program also contained a Cantata by Bach, and some selections from Castor and Pollux by Rameau. I sent an account of this Debussy monument and a photo of its design to the *MUSICAL COURIER* some years ago. Nothing practical has as yet been done.

Elman's two recitals—one in the Gaveau Hall and the other in the Pleyel Hall—drew immense audiences and roused the greatest enthusiasm. Elman has plainly captured Paris for the second time as a mature artist, as if he had not already captured it as a prodigy long before the war. The clapping and the bravos and the extra numbers seemed without end. At both concerts the artists' room was filled with admiring autograph-hunters and congratulating friends till midnight.

Ricardo Viñes, a Spanish pianist who plays Spanish music with an especial charm, and other music more or less admirably, gave a recital in the Erard Hall last week. His program consisted of Spanish music. The most curious part of it was that three sonatas by Antonio Soler, Blas Soriano, and Mateo Albeniz had nothing Spanish about them at all. These old works resembled the classical Italian sonatas, but were more childlike. My real interest lay in the music of the modern Isaac Albeniz, Manuel de Falla, and Joaquín Turina. Like all other music, this Spanish music requires appropriate interpretation. It is not yet well enough known by everybody to have a standardized interpretation.

A young Russian pianist who was thoroughly advertised on all the kiosques and walls, but without exaggerated paragraphs in the newspapers and sensational interviews, announced himself as Maazel, and gave two concerts with or-

chestra in the large Pleyel Hall. He played Mendelssohn's G minor concerto, Rubinstein's in D minor, and Tchaikovsky's in B flat minor with the orchestra, and for solos he played a number of works by Chasins, Chopin, Liszt, Rachmaninoff, Scott, MacDowell, Moszkowski, with half-a-dozen extra numbers thrown in to pacify the applauding audience. He has power, great variety of tone color, imagination, and a subtle instinct for the appropriate style of the composer being interpreted. No two things could be more unlike than his untiring brilliancy and rhythmical force in Liszt's sixth rhapsody, and the delicacy, half tints, and fluctuating rhythms of Chopin's Berceuse. In Moszkowski's *En Automne* he had a tone of gossamer lightness, and in the Tchaikovsky concerto he frequently overpowered the orchestra. His technical skill is likewise of a very high

order. I believe he is arranging for a forthcoming American tour. He spent some years in California as a child.

Ophelia do Nascimento, a young lady from Brazil, but of Portuguese extraction, gave a recital in the Agriculteurs Hall some two weeks ago which showed that she may yet justify the prophecy of the German critic who called her a young Carreño. She has fire, life, the pulse of temperament, a brilliant technique, a strong and capable hand, and an attractive appearance on the platform. What more does one need? It is useless to prophesy, but I shall be surprised if this young girl is not heard from before very long, and she is several years on the child side of twenty. Max Pauer of Leipzig has had the training of her during the past four years. While still a student at the Conservatory she was engaged to play at the Berlin Philharmonic concerts. C. L.

Lawrence College Conservatory of Music

Holds Annual May Festival in Appleton, Wis.

Two Day Event Proves Notable Achievement for Local Institution—Minneapolis Orchestra, Schola Cantorum and Excellent Soloists Features—Elijah Superbly Given—
Carl J. Waterman Conducts

APPLETON, WIS.—The May Music Festival, conducted annually under the auspices of the Lawrence College Conservatory of Music, was held in Appleton, Wis., on May 13 and 14.

For some years it has been customary for the Conservatory to sponsor some spring musical event, frequently the appearance of a symphony orchestra. This custom has been extended with increased favor until this year brought the

torium of the college. This chorus must be mentioned first for its magnificent response to the director. There were sharpness of attack, oneness of release, great crescendos, and finely wrought pianissimo passages. Technically the chorus was a mature and professional body, showing excellent training in the intricate detail of choral performance. But above all was the sweeping feeling for Mendelssohn's music, at one time deeply religious, at another terribly condemning. Mr. Waterman has brought to a fine state of order one of the best choral groups in the country.

The soloists were uniformly well-suited for their music. Outstanding, of course, was the baritone role, so generously supplied with great music. It is difficult to imagine a better Elijah than Barre Hill brought to his audience. His voice, strong and generous, his skill in phrasing and coloring, his dramatic sense, were constantly in evidence. The aria, *It Is Enough*, has never been better sung, so far as the present reviewer is concerned. Helen Mueller, contralto; Jeannette Vreeland, soprano, and Oscar Heather, tenor, were excellent.

The Festival was continued on Monday afternoon, with an orchestra program, with two soloists: Gladys Brainard, pianist, and Barre Hill, baritone. Mr. Hill repeated his success of the evening before with the Prologue from *I Pagliacci*, and an aria from *Zaza*, better suited than the first to his voice and manner. Miss Brainard, from the faculty of the Conservatory, was brilliant in the Rimsky-Korsakoff concerto in C sharp minor. The concerto is a relatively short musical work of its kind, but it is intensely constructed, giving little if any rest to either soloist or orchestra. Miss Brainard played it with an authority and fire that were splendid, the close delivered at a breathless speed.

The evening was devoted to the orchestra, with the regular soloist, Miss Vreeland, appearing to good advantage in two arias, from *Herodiade* and *Roméo et Juliette*. The orchestra, under the leadership of Henri Verbrugghen, played the first symphony of Brahms in fine style. After the first movement had been disposed of, the Andante and the Adagio were very moving. All the dreamy religiosity and majesty that Brahms introduced into his score were beautifully given. The conductor's own orchestration of the *Czardas* from *Die Fledermaus* was a treat. This orchestra seems to have grown in its proportions. There was unlimited power, a vigorous brass section, and strings with a genuine sense of fine tone.

The Appleton Festival bids fair to become one of the most important in the country, favored as it is with the resources of Lawrence Conservatory, and the enthusiasm and fine taste of Dean Waterman. The large attendance at all three of the concerts was due principally to the foresight of Carl McKee, of the Lawrence Conservatory and business manager of the festival, in making arrangements for visitors from cities for miles around to obtain seats. Mr. McKee is to be highly complimented on making a financial success of so large an undertaking in such a relatively small community.

B. MacL.



CARL J. WATERMAN

Minneapolis Symphony Orchestra to Appleton for two days—three appearances—where it joined forces with soloists and the Schola Cantorum, for a splendid program of choral and instrumental music.

The Festival opened on Sunday evening with a superb rendition of Mendelssohn's *Elijah*, the orchestra and chorus being under the direction of Carl J. Waterman, Dean of the Conservatory. The stage had been extended to make room for the three hundred people contributing to the oratorio, two hundred of whom constituted the Schola Can-

An Aftermath of the Harrisburg Festival

Harrisburg papers are lavish in their praise of the Mozart Festival given under the direction of Ward-Stephens, May 14-17. There are also numerous side-lights brought to the fore. Among these is the passage through Harrisburg and the visit to the auditorium on the last evening of the festival of the two girls who are known as "Around the World in a Knapsack Hikers," Leona M. Kahl and Mary E. Theabald, who are circling the globe for the New York Telegraph. Miss Kahl once studied music with Ward-Stephens.

On the final evening of the festival, artists and guests were entertained at the home of Mr. and Mrs. Clarence H. Sigler. All of the notabilities were present as well as many

of budding have passed. It has bloomed in magnificent splendor this year and the public has demonstrated its fondness for the bloom.

Under the caption, "Musician and Salesman," the Harrisburg Telegraph gives editorial praise to Ward-Stephens as follows:

"Mr. Ward-Stephens is not only an eminent musician, but he is also a first-class salesman. The combination is so unusual it is worthy of note.

"Mr. Ward-Stephens came to Harrisburg with a big idea—the Mozart Festival on the scale it has been presented this year. He sold his idea to the community. The large audiences which have turned out to hear the chorus and the attendant concerts are proof that he knew whereof he spoke.

"If Mr. Ward-Stephens had not led a single chorus, if he had not been instrumental in bringing to the support of the organization the outstanding musicians who have helped in the success of the festival, if he had done nothing but give to Harrisburg the vision of what it could do in a musical way, his services would have been very worth while. But when in addition to all this he is an able leader, then, indeed, is Harrisburg fortunate to have him in the capacity of both chorister and salesman.

"Unless all signs fail, this community has made a splendid start on what promises to be as glorious a musical career as that of Bethlehem, where for years the Bach Festival has been an event which has attracted the attention of the whole world."

Special Student Recitals at Mannes School

The annual recital of the senior orchestra of the David Mannes Music School was given recently with the assistance of Celia Cohen, pianist, and Edith Klein, soprano, pupils at the school, and Quinto Maganini, flutist of the New York Symphony Orchestra. On the program were included three songs by David Barnett, a student of composition, set to verses of Arthur Symonds, William Butler Yeats and Jehudah Halevi, and sung by Miss Klein with the composer at the piano. The orchestra, under Paul Stassevitch, was heard in Elgar's Serenade for String Orchestra, accompanying the Bach Concerto for piano, violin and flute, and in Tschaiakowsky's Serenade.

This was the second of three special student recitals being given in May at the school, the first having been given by students of from eight to fourteen years, heard in a program entirely classical save for a Debussy piece. There were movements from Mozart, Haydn, Schubert, and Beethoven sonatas played by children of eight, ten and twelve years, and a performance by a fourteen-year-old pianist of the first movements of Beethoven's C major concerto. Several children who began to take their first lessons in October were heard on the program.

The usual series of student recitals covering all grades of work are in progress throughout the month.

Proschowski Presents Margaret Armstrong

Frantz Proschowski presented Margaret J. Armstrong, soprano, in a recital on May 14, in which she was assisted by Earl E. Yust, pianist, and Gertrude Clark, accompanist. Miss Armstrong opened the program with a group by Handel, Haydn and Mozart, in which she revealed a lovely voice of ample volume and resonance and which she used with taste and a technical skill that come as a result of careful schooling. She also offered the Mad Scene from Lucia which aroused much appreciation, and many present predicted a successful career for her. Miss Armstrong has a very definite style of interpretation and sings with much

expression, never losing the interest of her listeners. She added two other groups, including French, Italian and English numbers, and also several encores.

Kathryn Lewis, John Hutchins' Artist-Pupil, Signs Long Term Contract with Publix Theaters

Kathryn Lewis, a charming and winsome girl of twenty-two, is receiving the unqualified praise of the press wherever she is heard. She is the newly featured ingenue prima donna of the Publix Theaters' lavish stage presentation, Swanee Moon. Miss Lewis is one of few prima donnas before the public today who combine an unusually beautiful singing voice with a very attractive appearance as well as being an



KATHRYN LEWIS

accomplished dancer. The Shuberts gave her her first big opportunity two years ago in Artists and Models, she having previously been a head-line attraction with Keith-Albee vaudeville, and having sung the prima donna role in the last current edition of Le Maitre's Affairs. After this show closed she was immediately engaged for another picture production in Chicago.

All of this gifted artist's voice training has been accomplished with John Hutchins, the vocal diagnostician. She has a large repertory of songs and arias in French, English and Italian. It is seldom that a singer trained according to operatic standards is able to sing popular songs with such success as has Miss Lewis.

Kahn Luncheon for Schubert Winners

On Tuesday afternoon, May 22, Otto H. Kahn gave a luncheon at the Bankers Club, in honor of the successful American competitors in the Schubert Centennial international symphonic competition held by the Columbia Phonograph Company. Charles T. Haubiel won the first prize, Louis Gruenberg second prize, and Frederick Stahlberg, honorable mention. Speeches were made by H. C. Cox, of the Columbia, and Messrs. Kahn, Haubiel, and Stahlberg. Among others present were Ernest Hutcheson, Dr. Frank Damrosch, Rudolph Ganz, Leonard Lieblich, Henry W. Taft, Henry Hadley, Louis Wiley, Daniel Frohman, F. N. Sard, R. A. Simon, and Chas. P. Sawyer.

Thorner Artist at Rubinstein Club

Lydia Von Gilder, contralto, who has been working with William Thorner, sang on May 5 for the Rubinstein Club, Mrs. William Rogers Chapman, president, and scored an instantaneous success. She has a beautiful voice and Mr. Thorner, as well as others who have heard her, predicts a brilliant future for her.



CARTOON FROM THE HARRISBURG EVENING NEWS, MAY 18, indicating what the press thinks Ward-Stephens has accomplished for the city.

guests from Harrisburg and out of town, and the relaxation after the long strain of music-making was heartily enjoyed.

Immediately following the termination of the festival the Harrisburg Evening News published a cartoon expressing the general feeling with regard to Ward-Stephens and the Mozart Festival. That it puts another city on the musical map cannot be doubted. The cartoon is reproduced herewith. The same paper says that the festival "proved a success beyond all expectations," and reports that so great was the success of the children in Hadley's Pastoral that a permanent children's chorus will become a regular feature of the festival organization.

The Harrisburg Patriot says editorially, in part: "The magnificent Mozart Festival, though ended, is not a thing of the past. A musical event so tremendous and gripping outlives itself and continues a robust memory. It has embedded itself into the cultural life of the community, there to stay for many a day. It is not saying much to say that the immensity and impressiveness of the four days of the festival overwhelmed the city. Never before has anything of the grandeur and magnitude of the Mozart Festival been staged in Harrisburg. . . . Eventually Ward-Stephens, who perhaps more than any other one person brought the festival to its artistic climax, has persuaded the people to catch the vision of a great music festival. . . . Its years

OSCAR SEAGLE COLONY

SCHROON LAKE, N. Y.

OPENING JUNE 1st

(Reservation Limited)

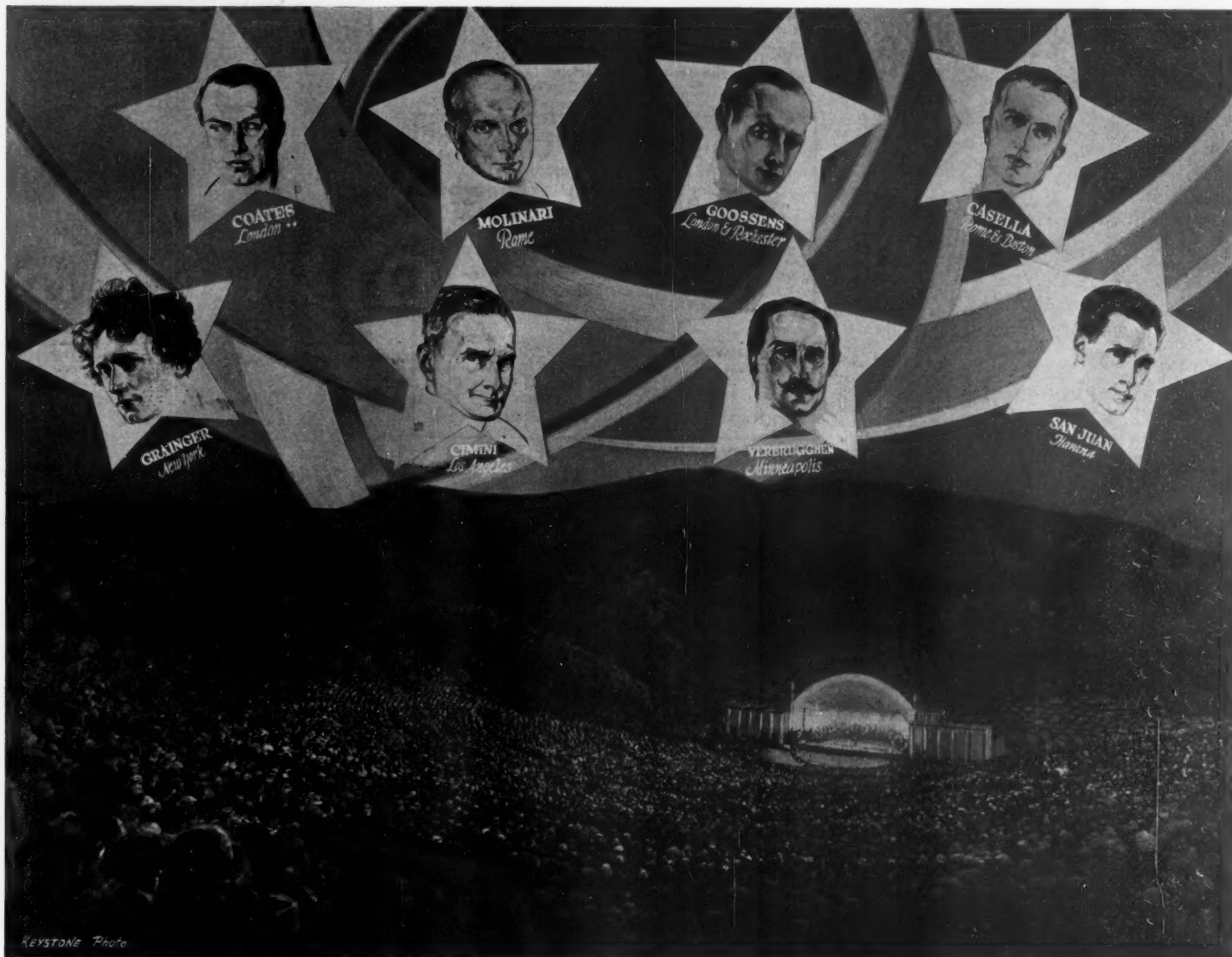
\$175.00 PER MONTH INCLUDES PENSION, FIVE PRIVATE LESSONS, EIGHT CLASS LESSONS, FOUR LECTURE RECITALS, ALL GIVEN PERSONALLY BY MR. SEAGLE, ALSO USE OF PRACTICE PIANOS.

COACHING AND LANGUAGES AT REASONABLE RATES.

Address: Secretary, Oscar Seagle Colony

Schroon Lake, N. Y.

The lights slowly fade..A hush settles over 20,000 eager listeners..Majestic hills melt into the soft night sky.... A cricket chirps..a night bird calls..then silence, while stars twinkle overhead



..The moon peers over a distant hill...One hundred musicians sit in expectancy..The conductor mounts the dais, and one sweep of his baton evokes a burst of divine sound that rises and swells from hill to hill, then fades into the gentle mildness of a California summer night.

..This is Hollywood Bowl and the "SYMPHONIES UNDER THE STARS"..a state of mind no less than a place..an emotion to be felt no less than a spot of beauty to be seen.

America's Great Outdoor Music Festival

Seventh Season
July 10 to September 1

Single Admission 50¢
By Subscription.. 25¢
20,000 Comfortable Seats

HOLLYWOOD
BOWL ASSOCIATION, Inc.
RAYMOND BRITTE - GENERAL MANAGER
7046 HOLLYWOOD BOULEVARD
HOLLYWOOD • CALIFORNIA

Reserved Box Seats \$1.00
By Subscription 58¢
Prices never higher



Everett Marshall Concertizing Under Johnston

Everett Marshall, young American baritone, who made so successful a debut at the Metropolitan this past season, is now under the management of R. E. Johnston, who will direct his concert work.

Mr. Marshall is an example of a real "go-getter." He was born in Lawrence, Mass., later moving with his family



EVERETT MARSHALL

to Worcester, Mass. When he was fourteen, imbued with his ambition and love for music, he began to study voice at the Worcester County Music School, under Elizabeth Calhoun, also studying piano. He continued with this same teacher until he was nineteen, having left school to earn a living at the age of sixteen. He became soloist in the choir of the Grace Methodist Episcopal Church, Edward Sumner director.

Mr. Sumner was also a member of the board of directors of the Worcester Music Festival and through his interest young Marshall got a job as water boy at these festivals, so coming in contact with the visiting artists. One of them was the late George Hamlin. The youngster had earned sufficient money to study with Mr. Hamlin at Lake Placid, where he also secured a position as instructor at the Lake Placid Club.

At the death of Mr. Hamlin, he accepted a scholarship at the Cincinnati Conservatory, placing himself under the guidance of Dan Beddoe in voice, and Jean Verd in piano. Following two years at the conservatory, Mr. Marshall, always with an eye to progress, went to London and worked under Brian O'Neill.

In 1925 he moved on to Italy where he worked under various teachers and made his debut in opera in Trovatore at Palermo, after which he sang in other important cities of Italy. In July, 1927, he sang for Gatti-Casazza and was engaged for the Metropolitan.

Mr. Marshall made a splendid impression at one of the Friday Morning Biltmore Musicales this season, and likewise at other concerts. He has an engaging personality and makes a fine stage appearance.

An Evening with Carl Busch

On May 1, at Conservatory Hall, Kansas City, Mo., "An Evening with Carl Busch"—a program comprised solely of Carl Busch's compositions—proved a highly enjoyable affair. One of the best known American composers of the day, Mr. Busch has written many opuses which are widely used by singers, choruses, violinists, ensemble organizations, and orchestras throughout the country. On this program were two choruses—When, and New Life, New Love—and his cantata, The Hunter's Horn, sung by the Horner-Conservatory Women's Chorus; songs—Greeting of Hiawatha, and Gitche Manito the Mighty (sung by Stanley Deacon), Gently Swaying, Orpheus with His Lute and Her Song and His Violin (sung by Mrs. George Cowden); violin solo—

Indian Legend, played by Virginia Bacot Drane; a trio—Three Canons, from Humor and Nonsense, rendered by Lucille Wakefield, Rachel Ward and Dorothy Symon; a quartet—When the Heart is Young, sung by Mrs. Ellsworth Gilbert, Mrs. C. R. McAllister, Oscar Hederstrom and John Wahlstedt, and a Duetino Concertante for two violins, played by Virginia Bacot Drane and Mary Endicott Drane.

National Association of Organists' Plans

Chairman Herbert S. Sammond presiding, with eleven members of the executive committee attending, the May 14 monthly meeting of the executive committee, N. A. of O., was full of action. Miss Whittemore, president of the New Jersey chapter, invited members to the State Rally on May 28, with a Theater Organ Demonstration luncheon, group photograph, recitals by Farnam and Weinrich being planned. She stated that Dr. Frank Damrosch would give a talk before the Union-Essex chapter. The \$500 organ and orchestra prize work by Berwald will probably be produced at the Capitol Theater in June. Recitalists at the Portland, Maine, convention, August 27-31, so far announced, are Noble, Farnam, Mauro-Cottone and Steuterman; Messrs. Woodman, Milligan, Mathews and Buhrman are expected. Chairman Cronham of Portland reported progress, including an automobile ride, trip to Old Orchard, etc. Suggestion was made that those attending should plan to stop at Peterboro (MacDowell headquarters) on the return trip. William A. Wolf gave details of the convention at Reading, Pa., May 20-21, with recitals by Charlotte Lockwood, Ernest White, a theater demonstration, and final banquet. The next

**EUROPEAN CAREERS
FOR
AMERICAN TALENT!**

WE arrange Concert Tours for ALL of Europe.
WE place you with the LEADING Orchestras and Opera Houses.
WE book Recitals in ALL Principal Cities of Europe.
WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT. WRITE US IN ENGLISH

ITHMA

INTERNATIONAL MUSICAL AND THEATRICAL AGENCY
Youngest and Most Efficient

Artistic Director: PAUL BECHERT
Sole Agents for Leading Artists

SCHELLINGGASSE 12, VIENNA I Cables: MUSIKITHMA

meeting of the executive committee is to be held June 4 at 11 a. m.

College of Fine Arts Notes

Among the recent spring recitals given at the College of Fine Arts, Syracuse University, were the following: April 24, recital by George Smith of the piano faculty; 25, public recital; 26, graduating recital by Marjorie Ada Wetter and Alice Watkins Gibbs; May 1, graduating recital by Frances Watson Matthews and Helen Kathryn Schanzle; 4, graduating recital by Clara Margaret Metz; 8, graduating recital by Ardis Iona Atkinson and Frances Watson Matthews; 11, graduating recital by Jeannette B. L. Hershfield and Dorothy Yvonne White; 15, graduating recital by Mary Ames Becker; 16, public recital; 17, the Women's Glee Club; 18, graduating recital by Alice Louise Shields and Rexford L. Reid, and 22, graduating recital by Helen Kathryn Schanzle and Rosamond Gregory Tucker. Other graduating recitals were those by Mary Ames Becker on May 25; Mildred Louise Brinker and Ruth Lillian Flickinger, May 29. Thelma Pearle Christy will be heard on June 1. The commencement concert will be held on June 8.

Jeannette Vreeland Sings in Home City

Jeannette Vreeland scored a personal success when she sang recently in her home city, Denver, Colo., with the Minneapolis Symphony Orchestra. The following interesting account of the concert is culled from the Denver Post: "The evening performance was a triumph for the orchestra. It was also even a much more popular triumph for the soloist, Jeannette Vreeland, soprano, a former Denver girl. The ovation she received was one such as we seldom witness here. She deserved it for she sang far better than we have ever heard her. A very great improvement has taken place in her vocal production and her artistry. So much did the large audience like her that the stage looked like a florist's shop and she was forced to respond to four encores to two programmed pieces. Her voice is well produced, of most

pleasant quality. She sings with clear enunciation and articulation and with an evident understanding of what she is doing. She ranks easily with many of the best artists who have been heralded here and afar."

Cavalleria Rusticana in Brooklyn

Two artist-pupils of Salvatore Avitabile—Pauline Turso and Evelyn MacGregor, soprano and contralto respectively—were outstanding participants in the performance of Cavalleria Rusticana at the Brooklyn Academy of Music on May 7. Miss Turso has an attractive personality, coupled with a beautiful soprano voice, and made a fine Santuzza. Miss MacGregor displayed a nicely schooled voice and acted well as Lola. Both young singers were presented with flowers. Others in the cast were Messrs. Cavadori and Dalle



PAULINE TURSO

Molle, with Iolanda Rinaldi as Lucia. I Pagliacci was also presented by Miss Lodato and Messrs. De Angelis, Rossi, Cavadori and Dalle Molle, Gabriel J. Simeoini conducting the work with knowledge and ardor.

Baroness Von Turk Rohn Completes Season

The Baroness Von Turk Rohn recently closed another successful season since locating in Chicago. Evidence of her success is the continuous large number of artist-pupils on her schedule. She sailed for Europe on April 24 to fulfill several singing engagements at Prague, Brunn, and other places abroad, including Paris, but particularly to appear at the Schubert Festival in Vienna. The date of the festival was advanced to insure her presence as an attraction on the program of this momentous event, the Baroness having been accorded the distinction of being among Schubert's greatest interpreters by European sanction.

An audition was recently given before Giorgio Polacco, distinguished musical director of the Chicago Civic Opera, on which occasion several of her pupils appeared. Out of thirty voices heard only those of Betty Davis and Sophie Paszkewicz, sopranos, received commendation—two of the four pupils of the Baroness heard on that occasion.

At the last presentation of her artist class in recital there were more than forty participants, in solos, duos, trios, quartets and choral ensembles. The advancement made by these pupils since coming under the tutelage of the Baroness, in tone production, interpretation and poise, is regarded as quite exceptional. The secret of her control may be found not only in her pronounced musicianship, but also in the confidence aroused in the pupil through the agreeable atmosphere created by her. Medals were awarded as follows: the Baroness Turk Rohn medal went to Sophie Paszkewicz; Esther Harris gold scholarship medal to Betty Davis; Chicago College of Music medal to Blanche Ross; small gold medals to Margie Radway and Bernice Adams; silver medals to Sister Violantia and William Leimberg; honor medals to Esther and Sarah Kerfoot and also to Virginia Bach, after a contest at which the following gentlemen acted as judges: Herman Devries, Ramon Girvin, Isadore L. Buchhalter and Dr. Albert Noelle.

The Baroness expects to return to Chicago in July, when she will put on an evening of opera with her pupils at the Goodman Theater.

THE CORNISH SCHOOL SUMMER SESSION

For Teachers and Students of the Allied Theatre Arts

Announces as Guest Teachers

ELLEN VAN VOLKENBURG

Dramatic Art

Famous American
Classical Dancer

LADA

The Art of the Dance

Assisted by the Regular Faculty

Six Weeks Only—July 18 to August 28

Courses include Acting, Play Rehearsal and Producing, Stage Design, Fencing, Phonetics, Dalcroze Eurythmics, Classic, Character and Plastic Dancing.

Write for Catalog

THE CORNISH SCHOOL

DRAMA—MUSIC—DANCE

Roy at Harvard

Seattle, Washington



Ellen Van Volkenburg
(Mrs. Maurice Browne)
Now Producing "The Unknown Warrior" in London



LADA
Has danced in all the principal cities of Europe and America

AUSTRAL TRIUMPHS

in

Opera and Concert



AS BRUENNHILDE IN "DIE WALKÜRE"

"No soprano voice, at least in my time, has ever come within miles of her. The greatest voice of its type that this generation has known."—Edward Moore, Chicago Tribune.

Austral is the possessor of one of the few heroic soprano organs of the day. Her declamation of the 'Libera Me' was as magnificent vocalism as any singer of this generation may hope to afford. (Verdi's Requiem—San Francisco Festival)—Edward Harris, Bulletin.



IN RECITAL

Austral again carried off chief honors last night. Miss Austral's voice has the range, breadth and power demanded by such a tremendous role as Bruennhilde, and she used it with such fine effect that the audience burst into prolonged applause before she had fairly finished her brilliant Ho-Yo-To-Ho (Die Walküre).—Philadelphia Bulletin.

Austral proved to be one of the greatest singers of her denomination that has come this way in a long time. She gathered her hearers into a veritable whirlwind of enthusiasm, which burst forth upon the last measures of "Ocean Thou Mighty Monster." (In recital.)—Los Angeles Herald.

Austral was superb both vocally and dramatically. It was the best rendition of the role that has been heard here in many years (Aida).—Philadelphia Public Ledger.

Austral treated the audience to a glorious and skillfully controlled outpouring of flame-like soprano, making her singing one of the outstanding events of the present musical season and something to be treasured long in the memory.—Pitts Sanborn, N. Y. Telegram.

Austral has a voice of magnificent volume, and lustrous resonance, tones, temperament, and method long strange to our concert halls.—Boston Transcript.

Florence Austral will be in America January to June, 1928-1929

Management

WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.
250 West 57th Street, New York City

Baldwin Piano

The Guilmant Organ School Concludes Its 29th Year With a Brilliant Commencement

Joseph Bonnet Awarded the William C. Carl Medal—Famous Incidents in the School's History

The academic procession of members of the alumni, students, faculty and the class of '28, entered the First Presbyterian Church, Monday evening, for the twenty-seventh annual commencement exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl. The occasion also concluded the twenty-ninth school year.

Amy Ellerman, solo contralto of the First Presbyterian Church, sang the aria from Samson et Dalila, Saint-Saens, with fine delivery and exquisite phrasing, also a group of songs by Willard Irving Nevins, post graduate '14, and Ralph Cox, '08. The William C. Carl Gold Medal is given this year to Joseph Bonnet, distinguished French organist

played by the composer. A reception followed the exercises in the church.

William C. Carl, the founder and director of the school, left for Paris in 1890 to study with Guilmant. M. Guilmant took an interest in his American pupil from the start and this ripened into a friendship which existed until Guilmant's death. In 1899, under the presidency of M. Guilmant, the Guilmant Organ School was organized in Paris. The following excerpt from the first catalogue gives a clear idea of the purpose and ideals of this school: "William C. Carl, having been authorized by M. Alexandre Guilmant to open an Organ School under his patronage, begs to announce the Guilmant Organ School in which the method as set forth by the great French organist, will be taught. Since the phenomenal success of M. Guilmant in America, a new impetus has been given to the organ as a solo instrument and



Underwood & Underwood photo

MASTER CLASS AND FACULTY OF THE GUILMANT ORGAN SCHOOL

The twenty-seventh annual commencement exercises of this school took place in the First Presbyterian Church on May 28. Dr. William C. Carl, the director, is in the center.

The Processional, a song of victory, by Harold Vincent Milligan, post graduate of '09, was played by the composer. The Rev. Dr. Howard Duffield, chaplain of the school, presided. The Invocation was pronounced by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church.

The program was one of sterling merit and showed at a glance the high standards maintained. The graduates played with a fine sense of rhythm, technical perfection, authority and a keen insight of the musical value of the works rendered.

and honorary president of the school. Dr. Carl will present it to him in Paris this summer.

Announcement was made of the free scholarships annually given by the Hon. and Mrs. Philip Berolzheimer to students of talent and ability without funds for tuition. The contest will be held October 5, previous to the fall term.

The presentation of diplomas to the graduates was made by the Rev. Dr. Howard Duffield. The Recessional, written by Grace Leeds Darnell, post graduate '06, was brilliantly

in its relation to the Church Service. Mr. Carl realizes the necessity of a school where the organist will receive a practical training for the church service, and a more thorough understanding of ecclesiastical music."

In 1904, M. Guilmant visited the school and the students played a special recital for him, after which he played several Bach chorales for them. In the evening the students and the alumni tendered a banquet to M. Guilmant at the Hotel Astor. Beginning in 1906, a notable series of lectures was given by George Ashdown Andsley, Robert Hope Jones, Daniel Gregory Mason, Thomas Whitney Surette, Gerrit Smith, George Waring Stebbins, Adele Laeis Baldwin and Dr. Carl.

In 1909, the French Government, recognizing the splendid work of Dr. Carl, conferred upon him the decoration of Officier de l'Instruction Publique. In 1911, the University of New York conferred the degree of Doctor of Music, and on April 10 of that year, following the death of Guilmant, a memorial concert was given in the First Presbyterian Church, and during the commencement season an endowment fund was founded, to perpetuate the name of Guilmant. In 1912 a series of weekly organ recitals was played in the First Presbyterian Church by alumni.

In 1915, the Hon. and Mrs. Philip Berolzheimer created a fund for free scholarships which has been eminently successful; many talented men and women have taken advantage of the opportunities it offers and are still doing so. In 1916, Mr. Berolzheimer gave a banquet in appreciation of Dr. Carl's work at the school. In 1917, Joseph Bonnet, honorary president of the school, gave a recital, attended by the French Consul, Otto H. Kahn, the Marquis de Polignac, and many prominent persons, as well as students and alumni.

In 1918, Mr. and Mrs. Berolzheimer created a fund for the William C. Carl Gold Medal to be presented to distinguished guest artists and students who win high honors. The same year, the governor of the state of New York officially visited the school.

In 1924, the French Government again decorated Dr. Carl, this time making him a Chevalier of the Legion of Honor. Prominent artists who have been connected with the school, in addition to M. Guilmant, are Jules Massenet, Theodore Dubois, Eugene Gigout, Joseph Bonnet, Louis Vierne and Sir Frederick Bridge, organist of Westminster Abbey.

The schedule of work includes the organ, harmony, counterpoint, composition, improvisation, orchestration, history of music, history of church music, organ registration, organ construction, organ tuning, the church service, recital playing, theater work, how to teach, concentration and the weekly master class. The school specializes in individual instruction, and an effort is made to place each student as soon as ready.

The faculty includes the names of Dr. William C. Carl, Willard Irving Nevins, Clement R. Gale, Warren R. Hedden, George William Volkel, Howard Duffield, Lewis C. Odell, Lillian Fllegood Fowler, and Charles Schlette. The board of examiners consists of Prof. Samuel A. Baldwin and Prof. Clarence Dickinson.

R. M.

From all parts of the United States Teachers and Artist Students are enrolling in the
Master Classes offered during the Summer at

The DENVER COLLEGE of MUSIC

Special Courses:

* RUDOLPH GANZ

MASTER PIANIST—5 weeks course for Playing Students and Auditors. Mollie Margolies, Assistant.

* ARTHUR HARTMANN

5 weeks course for Teachers and Master Class for Violinists.

* JOHN C. WILCOX

5 weeks course in Vocal Pedagogy — Master Class for Singers.

* BLANCHE DINGLEY MATHEWS

5 weeks course in Fundamentals Piano Pedagogy.

* LUCILE LAWRENCE

8 weeks MASTER CLASS for HARPISTS.

* JOHN C. KENDEL

6 weeks course in Public School Music Methods. Assistants: Margaret Streeter (Appreciation), Bernardine FitzPatrick (Class Piano).

Instruction in all branches of APPLIED MUSIC and THEORY by members of our regular faculty, including HENDRIKS (Piano), GINSBURG (Violin), TRUSTMAN (Cello), STAPS (Organ), STRINGHAM (Theory)—and 30 others.

College Credits Toward Degrees

11 Free Scholarships

Denver's summer music program includes weekly concerts by the Elitch Summer Symphony Orchestra, 72 players, Rudolph Ganz, conductor; nightly Band Concerts; Daily Recitals on the great Municipal Organ; numerous Artist Recitals.

Send for Summer School Bulletin

The DENVER COLLEGE of MUSIC, Inc.
1000 Grant St., Denver, Colo.

*Guest Teachers

Managers and Critics agree about the art of **M A R I E**

MORRISEY

Contralto



The Apollo Club
of Portland, Oregon

April 14th, 1928

Mr. Danile Mayer,

33 West 42nd St.,

New York

Dear Sir:

Thursday night, the Apollo Club gave its 58th concert and had the honor of presenting Marie Morrisey in her first Portland appearance.

Miss Morrisey sang her way into the hearts of our Members and patrons with her beautiful voice, her art and charming personality. The Apollo Club owes her a debt of gratitude and sincerely hopes for an opportunity of having her with us again.

The concert drew the largest attendance of the season and the enthusiasm and applause manifested appreciation of her delightful numbers.

Very sincerely yours,

THE APPEARANCE OF MISS MORRISEY WAS A PLEASING OCCASION. HER VOICE, ONE OF THE HEAVENLY LUSCIOUS QUALITY AND FAULTLESS IN PRODUCTION, MADE A TREMENDOUS IMPRESSION UPON THE AUDIENCE.

—Portland News, April 13, 1928.

THE SOLOIST OF THE EVENING HAS A DAZZLING STAGE PRESENCE AND A VOICE OF PLEASING QUALITY. HER INTERPRETATIONS WERE MARKED BY FINISHED PHRASING AND A CERTAIN INDIVIDUAL CHARM, AS WELL AS BY SERIOUS MUSICIANSHIP.

—Portland Telegram, April 13, 1928.

MISS MORRISEY IS THE TRUE CONTRALTO. HER VOICE IS OF LARGE VOLUME AND SHE MAKES AN ATTRACTIVE STAGE PICTURE.

—Portland Journal, April 13, 1928.

And Chicago says:

Marie Morrisey can claim the credit of having put on about as smart a program and having delivered it in about as smart a manner yesterday afternoon as one is likely to hear in the course of a season or two.

—Chicago Tribune, November 13, 1927.

She has a voice of rich quality. It is schooled artistically. She has clear enunciation and fine emotional warmth.

—Chicago News, November 13, 1927.

Her voice was rich in quality.

—Chicago Post, November 13, 1927.

Her style was fascinating, her voice beautifully modulated.

—Chicago Journal, November 13, 1927.

Season 1928-1929 Now Booking

Brunswick Records



Florence Austral Earns Her Vacation

On May 21 Florence Austral sang her swan song of the season in America, and on May 25 sailed for England, where a well earned vacation awaits her.

Arriving in this country the last of December Mme. Austral's first recital was at the Bagby Morning Musicales at the Waldorf Astoria Hotel on January 2. Between that time and the end of the season the artist sang thirty-five concerts, including her operatic debut in this country when on February 16 she sang a performance of Aida in Philadelphia, under the baton of Alexander Smallens.

Florence Austral came to America in May, 1925, as the special artist of the Cincinnati Music Festival. This biennial event introduces to the United States a new artist, and the choice of Florence Austral was an auspicious one. John T. Adams, president of the Wolfsohn Musical Bureau of New York, Inc., had heard Miss Austral abroad and suggested to Frank Van der Stucken that she would be an interesting artist to introduce to the American public. Mr. Van der Stucken also heard Miss Austral in London and the contract was consummated, the Wolfsohn Bureau holding a further option as Miss Austral's manager, to be taken up after her debut.

The newspaper criticisms the day following her debut were lavish in their praise of her voice and art. Never did an artist have a more successful introduction to this country than Florence Austral, who sang the Brahms Requiem.

"Today she has musical Cincinnati at her feet," commented the Cincinnati Daily Star, and William Smith Goldenburg in the Enquirer declared that "Miss Austral achieved a personal triumph that has not been duplicated since the days when Sembrich and Schumann-Heink first bid for favor."

With the stamp of approval crowning her, Florence Austral returned to this country the following year for a recital tour. Again each engagement was a personal triumph. Each season the number of her engagements grows, and each results in a re-engagement. In 1927 Florence Austral returned to Cincinnati, and at that time she was re-engaged for the 1929 Festival, thus making her the featured artist at three consecutive festivals in the Ohio city. That her art and technique, which seemed impeccable at her debut, had improved in the two years intervening was commented upon by the critics, and William Smith Goldenburg at that time asked in the Enquirer, "Why not pronounce her the greatest and invite challenge if anyone disputes the point?"

But strangely enough no one ever has accepted the cudgel offered by Mr. Goldenburg. Public and critics alike agree on the beauty of the voice and art, and compare this young soprano to the greatest artists the world has ever known. And through it all Florence Austral moves serenely, steadily, her head turned, and working constantly and conscientiously at her art. Last season she sang at the Springfield Festival the day she received word of the passing of her mother in far off Australia, but she poured forth golden



FLORENCE AUSTRAL AND JOHN AMADIO.

dramatic soprano, and flutist respectively, who are just completing an extended tour in America with numerous festival performances prior to their departure for England, where they are to take part in the "International Celebrity Tours" in company with some of the world's most distinguished artists. Miss Austral in private life is Mrs. Amadio, and this gifted pair travel together and often appear on the same program. (Lasalle photo)

flame-like tones that filled her hearer's hearts and told her story in poignant ecstasy.

It is a long way that Florence Austral has come from Melbourne, Australia, to the musical heights of Europe and America. Born Florence Mary Wilson, the young singer followed the precedent of her countrywoman, Dame Nellie Melba, and adopted the name Austral from her native land, Australia. Whether it was done according to the science of numerology or not, it has proven a lucky and fortunate one for the artist.

It was only ten years ago that Florence Austral heard her first opera. Ten years is a short time to climb the heights with still greater glory to be gained. Having spent her early life in an environment where music was little heard and even less thought of as a means of earning a living, Florence Mary Wilson did the usual ballads and songs at home town and church sociables. The strength and beauty of her untrained voice attracted attention which resulted in her entering the Ballarat Competitive Music Festival held at Victoria in New South Wales where she was then living.

The future Florence Austral won a prize and began her musical education at the Conservatory of Music at Melbourne. Europe was the next step, and four years later, after studying in London, Miss Austral made her debut as Bruennhilde. Immediately she was the talk of musical

circles; a voice such as hers had not been heard in years. Her American debut confirmed the discovery of England.

It is almost impossible to believe that any human being could be unaffected by such adulation, such praise, such acclaim as have been showered on Florence Austral. But she is delightfully unspoiled, accepting the gift that has been bestowed upon her with a rather humble gratitude and sharing it with those who are less fortunately blessed than she.

"Sometimes it does seem like a dream. I can hardly believe that it is really I," the soprano confessed on her return from the Spartanburg Festival which was another triumph for her. "It has been hard and continuous work, the constant worry of whether the ladder could ever be scaled in safety. But now it does seem that the 'breaks' are coming and the future will be fairly secure. My three seasons in America have been all revealing. I have been charmingly received everywhere and this season when I sang in Winnipeg the reception tendered me afterward at Government House was a most touching and glorious occasion. American audiences are unfailingly interested, and have always made me feel that I was welcome. America has been most kind to me. It has made me feel that I really had something to give."

"After England, where one's recitals are but an hour or two's journey apart, the great jumps I have made here to fill engagements were simply staggering at first. I could not believe that there would be so much land belonging to one nation. The more I have traveled—and I have crossed the continent several times—the more amazing it all becomes."

This season Miss Austral has sung recitals in New York, Minneapolis, Chicago, Philadelphia, Charleston (S. C.), Detroit, Toronto, Winnipeg, Edmonton, Colorado Springs, Bloomington, Syracuse, Cincinnati, Los Angeles (with the orchestra), Fresno, at the San Francisco Festival and a recital in the same city, Seattle, Bellingham, Manhattan (Kansas), Bangor (at the Festival), Mt. Vernon (O.), Indianapolis, and at the Spartanburg and Newark festivals. Her two opera appearances in Philadelphia were personal triumphs.

Miss Austral returns again to this country just before Christmas next year. This will be the first time she has spent the holiday season in this country. Before her return she will have sung thirty or more recitals in England. From present indications her 1929-1930 season on this side of the Atlantic will be a very busy one. Miss Austral's popularity is growing daily.

American Soprano Reaping Success in Italy

ROME.—Blanche Bellaire, American soprano, has been achieving one success after another in Bohème, Butterfly, Faust, Tosca and other operas, in Alexandria, Bari, Milan, Palermo and Rome where her Mimi will long be remembered both for its vocal and its histrionic charm. The King complimented her on her performance of Tosca at the Syracuse Theater, and she was recently called to Milan to fulfill some extra engagements. She is a pupil of Sebastiani, the successful conductor of the opera season at the Teatro Nazionale.

D. P.

Music in Rural America

The Playground and Recreation Association of America announces that it proposes to make a campaign to bring music to rural America by promoting music education and community music activities in small towns with the cooperation of school authorities. The plan has been tried in sixty-four small towns in upper New York State, and everywhere has met with success. There is a big opportunity for music teachers to cooperate with this association in its praiseworthy endeavor.

Ponselle May Bookings

The demand for the services of Rosa Ponselle finds this great artist busy until the first of June. After her final appearance with the Metropolitan in Rochester Miss Ponselle opened the Springfield, Mass., festival on May 12. Other dates follow: May 14, Passaic, N. J.; 16, Harrisburg, Pa. (festival); 19, Lynchburg, Va.; 21, Greensboro, N. C.; 23, St. George, S. I.; 25, Keene, N. H. (festival); 28, Norwich, Conn.; 31, Meriden, Conn.

NORBERT SALTER, Vienna

I. BOESENDORFERSTR. G.

EUROPEAN CONCERT AND OPERA TOURS

Arrangements made for 1928-29 with JOHN McCORMACK, SCHIPA, GRAVEURE, and others for Europe

A New York Norbert Salter office will open Oct. 15, 1928

PRO ARTE STRING QUARTET

SEASON 1928-1929 NOW BOOKING

BOGUE-LABERGE CONCERT MGT. INC.
130 WEST 42nd STREET - NEW YORK

MASON & HAMLIN IS THE
OFFICIAL PIANO FOR THE PRO ARTE



"A delightful lyric singer, with warm, smooth tones, clear enunciation, and charming style. He showed much dramatic ability."

—Washington Post.

Frederick Gunster.

TENOR

Management: RICHARD COPLEY, 10 East 43rd St., New York City

FOREMOST VOCAL AND OPERATIC MASTER

Teacher and Coach of Many
Distinguished Artists

Appointments for Individual Vocal Lessons,
Coaching in Operatic Repertoire, and
Preparation of Concert Programs, Can Be Made by
Mail or Telephone.

PAPALARDO

Conductor of opera in Italy, Russia, South America, and twice on tour in the United States. Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

New York Studios

{ 50 West 67th Street, New York City
Steinway Hall, 109 West 57th Street

Telephone: Trufalgar 3087

Steinway Piano Used Exclusively



THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

ISABELLE VENGEROVA

Pianist

*Former Professor of Piano
Imperial Conservatory
Petrograd*



*Photo
© Gutekunst*

"Mme. Vengerova brought to Orchestra Hall something of the tremendous musical life that has been an important background in her brilliant career. In her reading of the Schumann Concerto she gave hint of the deep musical intelligence, the finished art which has marked her playing always, and with a singing tone of great loveliness she held spellbound her audience."—*Detroit Free Press*.

"Mme. Vengerova played a difficult and exacting program admirably, with clear technique and excellent tone. The program required pretty nearly everything in the equipment of the pianist of today."—*Philadelphia Public Ledger*.

"An absolute musical talent."—*Leipzig Freie Presse*.

"Mme. Vengerova displayed gifts of high musicianship."—*Dresden Volkszeitung*.

"Mme. Vengerova possesses great technical skill, vivid spirit and emotion."—*Wiesbaden Tageblatt*

Mme. Vengerova is a member of the piano faculty of The
Curtis Institute of Music, where she gives individual lessons

THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia

New York Studio
516 West 113th Street

STEINWAY PIANO



MARCEL GRANDJANY

The French Harpist

"In this noisy, restless age, the harp usually raises its voice in futile and delicate protest, as if attempting in vain to remind of the days when a more peaceful frame of mind obtained among men. Yesterday afternoon, however, under the magic fingers of Marcel Grandjany, this instrument could speak in dainty accents, but it also acquired, at need, a voluptuousness and impassioned resonance which aroused unwonted enthusiasm from the large audience which invaded Steinway Hall to listen to this superb artist's recital. Mr. Grandjany disclosed musicianship of the first rank, coupled with rare interpretative skill and an all-pervading poetic sense. Mr. Grandjany probably stands unsurpassed among modern harpists."—*New York Evening World*, February 27, 1928.

"PERFECT MASTER OF HIS INSTRUMENT."—*London Post*.

"MAKES IT EASY TO BELIEVE THAT THE HARP IS THE INSTRUMENT OF HEAVEN."—*New York World*.

"A MASTER IN HIS FIELD."—*New York Herald Tribune*.

Season 1928-1929

**Available January, February
and March**

During the month of February, 1929,
MARCEL GRANDJANY

will also be available jointly with

RENE LE ROY

The French Flutist
in a special program for
FLUTE AND HARP

Mr. Grandjany uses the Wurlitzer Harp



Artists Everywhere

Elie Cannes, president of the Women's Philharmonic Society, gave an At Home, recently, when she played many standard piano pieces for an appreciative audience.

Pompeo Coppini, sculptor, was host to Katherine Rose, soprano, and Guy Richardson Pitner, pianist, at his exhibition of Columbia, central figure of the Littlefield War Memorial, the Texas Club sponsoring the affair. The presence of many notables in the musical and social world, the splendid beauty of Columbia, which combines all the charms of the American girl, the explanatory talk by Mr. Coppini, and the fine music, all combined to make it an enjoyable affair. Vera Nette and Raffaello Diaz were among those present.

Richard Crooks is to sing again for the Ann May Hospital of Spring Lake, N. J., on July 20, at the new high school at Asbury Park, N. J.

Clarence Dickinson will be director of music of the new School of Sacred Music, to be established next autumn at Union Theological Seminary; he has hitherto been in charge of the music department of the seminary. Among his associates will be such well known specialists as Miles Farrow, Frederick Schlieder, Alexander Kisselburgh, Mrs. William Neidlinger, etc. This will be the first School of Sacred Music to be established in this country, it is believed.

Cecile de Horvath, pianist, due to her great success last season at Coker College, S. C., has been re-engaged for a recital there on March 15 of next year.

Suzanne Keener, coloratura soprano, who recently signed a contract with the National Broadcasting and Concert Bureau of which George Engles is the new director, filled two important engagements which won her acclaim. She sang as soloist, May 23, at the May Festival presented by the Shriners of Detroit in the new Auditorium there and on May 29 appeared in concert at the Academy of Music in Philadelphia.

Lyman Almy Perkins' artist pupil, Matthew Kamer, has been appointed tenor soloist for the quartet choir of the Sixth Presbyterian Church, Pittsburgh, of which T. Carl Whitmer is organist and director. Mr. Kamer, who comes from Ford City, Pa., has already begun his duties at this church.

Emily Roosevelt has been engaged for the opening of the Philadelphia Civic Opera Company to sing Aida in Aida.

Anna Roselle has planned to sail for Italy on July 17, on the S.S. Dulio, to open the season in Verona, at which she appears as Turandot.

Mrs. George Samuels is prominent in The Bronx musical and club circles, having organized a vocational school for girls, the Social Service Exchange, etc., taking special interest in the May 20 affair given by Mme. Bell-Ranske in the Heckscher Children's Theater, at which Janet Bolnick was starred.

Frances Sebel, soprano, besides being a recitalist of no small ability and a prominent singer in the National Grand Opera Company which broadcasts over station WEAJ, is a member of a quartet in company with three other excellent vocalists, Judson House, tenor; Genia Fonariova, contralto, and Carl Rollins, baritone. The ensemble, which is under the direction of and accompanied by Gottfried Federlein, organist of Temple Emanu-El, New York, is available for wedding ceremonies, receptions and other similar social events.

Emma R. Steiner presented her light opera, Man from Paris, at La Salle Studios as a benefit for the Musicians' Home at Bay Shore, L. I.

Thorner Will Accept Students as Well as Artists

William Thorner, well known vocal teacher, with whom many prominent singers have worked from time to time, will accept beginners during his master class in Los Angeles this summer. The announcement is made owing to an impression that has prevailed that Mr. Thorner only has professional artists in his studio. As a matter of fact, he enjoys working with students for they are fresh material and not so likely to have vocal deficiencies or bad habits.

Svedrofsky, Concertmaster

The management of the Los Angeles Philharmonic Orchestra announces that Henry Svedrofsky will assume the duties of concertmaster with this organization during the 1928-29 season. Since the inception of the Philharmonic, Mr. Svedrofsky has been numbered among its personnel, and has been assistant concertmaster for the past eight years, conducting the orchestra on several occasions as well as having appeared as soloist.

Mme. Schoen-Rene Sails

Mme. Schoen-Rene, distinguished vocal teacher with studios in New York and Berlin, recently sailed for Germany where she will spend the summer and do a limited amount of teaching. Hallie Stiles, who works with Mme. Schoen-Rene, is having a new series of successes at the present time at the Opera Comique, Paris.

Gruen with Parisi and Evans

Parisi and Evans announce that Rudolph Gruen, pianist, is under their management. Mrs. Parisi, who sailed for Paris on May 28, will arrange his coming appearances in Berlin, Paris and London, likewise those in Europe of Walter Mills, lyric baritone. Mrs. Parisi returns to this city August 14.

Lenora Sparkes to Give Schubert Program

Lenora Sparkes, who recently left the Metropolitan Opera Company after a ten years' association with that organization to devote herself entirely to concert, appeared at Steinway Hall, New York, on April 26 with a demand for seats which so far exceeded the capacity of the auditorium that the program was repeated the following Thursday to another large and enthusiastic audience.

The beautiful voice and gracious personality of the Eng-



LENORA SPARKES

lish soprano has made her a favorite with the music-loving public since first she came to New York from her operatic triumphs at Covent Garden, London. With a program chosen from four languages at her recent New York recitals Miss Sparkes again won the praise of critics and laymen alike for the fine artistry displayed by her.

In celebration of the one hundredth anniversary (during the current year) of the death of Franz Peter Schubert Miss Sparkes devoted an entire group of her recent programs to that composer, with Frederick H. Cheeswright accompanying at the piano. So enthusiastic was the reception of this celebration of the Schubert centenary that Miss Sparkes and Mr. Cheeswright have decided to devote an entire evening to the imperishable works of Schubert immediately following the recitals for which Miss Sparkes is now booked in the program recently heard at Steinway Hall. The Evening with Schubert will include his Serenade, Der Musensohn, Ungeduld, Ave Maria, Auf den Wasser zu singen, Die Forelle, Gretchen am Spinnrade, Du bist die Ruh, and Hark, Hark the Lark sung by Miss Sparkes, while Mr. Cheeswright will include in his instrumental part of the program Impromptu, op. 142, No. 3; Impromptu, op. 90, No. 4; Impromptu, op. 142, No. 2; Scherzo from sonata in A major and Moment Musical, op. 94, No. 3.

FREDERICK H. HAYWOOD

will be at

EASTMAN SCHOOL OF MUSIC

Rochester, N. Y.

June 25th to July 28th

and

OAKLAND and SAN FRANCISCO

California

6 weeks beginning Aug. 6th

Summer Classes

For Singers and Teachers

Private and Class Lessons

"Universal Song" Course

College Credits

JAMES WOODSIDE

Associate Teacher

will be at

PENNSYLVANIA STATE COLLEGE

State College, Pa.

July 2nd to August 10th

and

NEW YORK STUDIOS

beginning Aug. 15th

HAYWOOD VOCAL STUDIOS

520 Steinway Hall

113 W. 57th St.

New York



AS CARMEN

A singer with an extremely beautiful rich soprano voice that pours out like a golden flood and was caressing or tender, passionate or tense according to the mood of her song, and reflected at all times the art of the born and trained musician, was heard in Winnipeg last night.—*Manitoba Free Press*.

Carmela Ponselle

ACCLAIMED AS A GREAT SANTUZZA
AT CLOSING PERFORMANCE OF
METROPOLITAN SEASON



MEZZO SOPRANO
METROPOLITAN OPERA COMPANY

Miss Ponselle showed a voice of good quality and always intelligent conception of her art. The audience received her cordially, applauded her long and recalled her repeatedly.—*New York Times*.

The characterization of Santuzza was pictorially and dramatically admirable. Miss Ponselle seems expressly designed for the heroine of such typical Latin melodrama.—*New York Herald-Tribune*.

There was a realistic thrill in her vivid embodiment of the wronged Sicilian girl.—*New York Evening Telegram*.

Management

WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.
250 West 57th Street, New York City

COLUMBIA RECORDS

HARDMAN PIANO



Photo © Mishkin

AMNERIS IN AIDA

Carmela Ponselle was an ideal Amneris in presence and carriage and much dramatic ability. Her voice is excellent.—*Philadelphia Public Ledger*.



DELILAH IN SAMSON AND DELILAH

As Delilah, Carmela Ponselle was in wonderful voice. She acted and sang exquisitely.—*Columbia (S. C.) State*.



"A DELIGHTFUL CONCERT ARTIST"

Carmela Ponselle has a voice full of the best in tonal quality, and has that mellowness so desirable, in either the deep low tones or the highest bell-like notes. One can discern the perfect technique of her voice, although it is hidden with that plain ordinary gift of singing and the desire to put into the song what is in her heart.—*Bridgeport Times-Star*.

Ann Arbor Festival

(Continued from page 7)

Hymn of Pan, composed by Musical Director Moore, Impression, Karg Elert, and Toccata, Thou Art the Rock, by Mulet. Again Mr. Christian and the organ thrilled the audience. Mr. Stock followed with Dohnanyi's suite for orchestra, opus 19, and the program was brought to a close with Matzenauer singing Wagner's Gerechter Gott from Rienzi. In order that the continuity of the program might be preserved, the audience was requested that encores be not demanded until the conclusion of the program. This request, while disappointing to many, who seemingly could never be satisfied with beautiful music, nevertheless on account of the length of the program and the care with which Mr. Moore had played it, proved to be an admirable admonition.

SECOND CONCERT

The second concert, Thursday night, brought to the fore Earl V. Moore as one of America's outstanding choral conductors. He presided over the University Choral Union, a large chorus of children, and the Chicago Symphony Orchestra with an outstanding cast of soloists. Pierne's St. Francis of Assisi, an oratorio in a prologue and two parts, was given in its entirety.

Most concert-goers who love choral music had the opportunity of their lives to satisfy their musical appetites, for the huge Choral Union supplemented by a chorus of children, who represented the birds in the great composer's work, heard choral singing such as they probably will remember all the rest of their days. Mr. Moore had his young men and women trained to a "T," and they responded in almost worshipful obedience to every desire of the director. The children, as well, entered into the spirit of the occasion and contributed a wholesome portion to the presentation.

The soloists had been chosen with great care. Marie Montana possesses a voice admirably adopted for the rather

meager but difficult and exacting role of Sister Clare, and Merle Alcock portrayed the Lady Poverty with force, vigor and artistry. Tudor Davies carried the heavy dramatic tenor role of Saint Francis in an admirable manner. He is ideal for this difficult role portraying the emotions, ideals and sufferings of the great monk. Raymund Koch sang the role of Friar Leon, and demonstrated that he is a singer to be reckoned with, both in concert and opera.

Great interest naturally centered in the appearance of Chase Baromeo, who for many years was a Michigan student under Theodore Harrison, many in the audience having followed his successes both in Europe and America. He sang the double part of the Leper and the Voice of Christ, and displayed a beautiful bass voice, handled with artistry, skill and intelligence. The parts of Friar Angelo and the tenor solo were sung by Otis Patton, while Friar Masseo was sung by Philip Culin.

The Chicago Symphony Orchestra was supported and augmented by Palmer Christian at the organ. Concert-goers of years' experience who had heard recitals, concerts and operas the world over were loud in their praise of the masterful presentation that Mr. Moore gave to the audience.

THIRD CONCERT

The third May Festival concert was given on Friday afternoon, and in accordance with long established tradition of May Festivals it is devoted largely to the efforts of the Children's Chorus. Hundreds of boys and girls in their white blouses and beaming faces sing the songs that they have been taught so well. Juva Higbee, supervisor of music in the public schools of Ann Arbor, wielded the baton over them and the orchestra with the poise of a veteran conductor. She has made a distinct reputation as a conductor of high school musical organizations, and on this occasion she demonstrated ability and artistry before five thousand listeners.

Mr. Stock opened the program with a performance of the overture to Mozart's Impresario, following which Marie Montana sang Bizet's aria, Siccome un di from The Pearl Fishers. Here she had an opportunity to give of her beautiful

soprano voice what the rather meager part allotted to her the preceding evening, in the performance of St. Francis, had failed to offer. She is a singer of artistic proportions, and was given a glorious reception. Next on the program was the appearance of Benno Rabinof. With Mr. Stock at the baton he played Mendelssohn's concerto for violin and orchestra in E minor, opus 64. Compliments for his dignity and musical intelligence with a tone possessed by few were accorded his playing.

Following the intermission, Juva Higbee led her children in Hyde's cantata, The Quest of the Queer Prince. It is a beautiful melodious work admirably adapted for children's voices. It took the house by storm and provided a delightful



ANN ARBOR MAY FESTIVAL DIRECTORS

(Left) Dr. Albert A. Stanley, founder and for thirty years Musical Director, and Earl V. Moore, Dr. Stanley's successor, present musical director of the Festival.



Kurkjian, N. Y., Photo

STUDIOS: 257 West 86th St., New York City

Would you like a frank and unbiased opinion of your voice and its possibilities without charge? An authority who has taught many famous artists to give you a complete vocal diagnosis?

We can always place promising pupils in musical productions.

JOHN HUTCHINS

Vocal Diagnostician

William Orth, assistant

Telephone Susquehanna 6625

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music

Courses Leading to:

Degree Master of Music
Degree Bachelor of Music
Eastman School Certificate

Organ Accompaniment of Motion Pictures

Operatic Training for Professional Career

Complete Preparation for Professional Orchestra Performance

Early Registration for Fall Term Required

July 14, Latest Date for Acceptance of Credentials

Dormitories for Women

For Information, Address:

Arthur M. See, Secretary, Eastman School of Music
Rochester, New York

contrast to the offering of the matured musicians participating elsewhere in the Festival. Rabinof again delighted the audience in a group of three violin solos, following which Miss Montana closed the program with a group of four songs. Both she and Mr. Rabinof were obliged to return time and again to the stage and to give many numbers unannounced on the program.

ARTISTS' NIGHT

Friday night, traditionally known as artist night, brought together an array of musical talent worthy of this tradition. Leonora Corona appeared on the program three times, and each time was given a rousing reception. She is a Texas girl trained in the best American methods and also spent several years in Italy, where she made an admirable record in opera at LaScala and in other notable opera houses. More recently her appearance at the Metropolitan attracted great attention. She was brought to Ann Arbor as a star for this occasion. Her great success fully justifies the management's choice.

Mr. Stock opened the program with an overture from Le Baruffe Chiozzotte, Opus 32, by Sinigaglia, and as usual he and his men were given an ovation such as should have delighted any who had made a masterful success. Stately Leonora Corona then stepped to the rostrum, and when the rounds of applause had subsided offered two arias, Bellini's Casta Diva from Norma and the Suicidio aria from Ponchielli's La Gioconda. She possesses a glorious voice of large proportion, splendid in quality and artistically handled. She was recalled many times. Mr. Stock and his men then played Glazounoff's symphony, No. 4, E flat major, following which Percy Grainger led the University Choral Union and the orchestra in his work, Marching Song of Democracy. This is a stirring, thrilling, patriotic number, as indicated in its title. Grainger is a masterful conductor, precise, exact and possessing in superlative degree a sense of musical values enabling him to unite the resources of his composition with those of his players and singers.

Following the intermission, Miss Corona sang two of Puccini's arias: the In Quelle Trine Morbide from Manon and Vissi d'arte from Tosca. As before, she was delightfully received. Stravinsky then came in for his share, and Mr. Stock chose from this composer's works, suite from L'Oiseau de Feu. Corona then finished the program by offering Tchaikowsky's Jeanne D'Arc aria, Adieu, foret. Altogether, it was an evening worthy of the best tradition of Friday night's artists program.

FIFTH CONCERT

Saturday afternoon at the fifth concert, Percy Grainger was again a center of attraction. On this occasion he appeared in his more familiar role, that of pianist, supplementing Mr. Stock's contributions with the orchestra of Berlioz's overture, The Roman Carnival, and symphony No. 5, in E minor, Opus 64, of Tchaikowsky's by Grieg's concerto for piano in A minor. Mr. Stock and his band of players performed superbly in the first half of the program and gave what in itself was a beautiful concert.

After the intermission, when Mr. Grainger stepped to the piano, he was given an ovation rivaling that which he had received on the preceding night. He played as if inspired and at the close of his allotted place on the program so in-



ANN ARBOR MAY FESTIVAL GROUP

(Left to right) Earl V. Moore (Musical Director), Chase Baromeo, Leone Kruse, Palmer Christian, Jacques Gordon, Eric Delamarter, Marion Telva, Paul Althouse, and President Charles A. Sink.



GUESTS ENTERTAINED AT FESTIVAL.

President and Mrs. Charles A. Sink, and Musical Director and Mrs. Earl V. Moore entertained this group of Ann Arbor May Festival guests at Barton Hills Country Club on May 18. Among them are artists, conductors, music critics and distinguished musicians. Seated, left to right, are Russell McLaughlin, Charles E. Walt, Mr. Moore, President Sink, and Jacques Gordon. Among those standing in first row are Oscar Thompson, Mr. and Mrs. Antonio Morse, Dr. Albert A. Stanley, Chase Baromeo, Leone Kruse, Paul Althouse and Marion Telva.

sistent was the audience that he had to play virtually a whole piano recital in the form of encores.

FESTIVAL CLOSES SATURDAY EVENING

The Festival was brought to a close Saturday night in a masterful performance of Verdi's Aida. The University Choral Union, the University of Michigan Glee Club and the Chicago Symphony, under the baton of Earl V. Moore, pooled their musical resources in a performance worthy of closing not only the thirty-fifth annual May Festival but what in reality is the forty-ninth annual series of Choral Union Concerts, and setting a standard for the fiftieth season beginning next year which if matched will make the semi-centenary season one of par excellence. The cast of operatic stars, tried and true, supplemented the efforts of the conductor and the organizations. Leone Kruse appeared as Aida, and demonstrated that she has a great gift in her beautiful soprano voice and well merited the unstinted praise which she received from Chicago critics because of her musically interpretations. Marion Telva was a regal Amneris, and her voice combined all the colors of scorn and hopelessness necessary for the portrayal of the role. Paul Althouse infused into his delineation all the contagious vitality and enthusiasm for which he is noted. His voice is admirably adapted for the role of Radames. Others in the cast were Thelma Lewis (a student of Theodore Harrison) as High Priestess; Mario Basiola as Amonasro; Chase Baromeo as Ramphis and the King, and Frank Ryan (another Harrison pupil) as the messenger. Every seat in Hill Auditorium was taken and the great popularity of this work of the great Verdi was re-affirmed. Stirring, thrilling passages for chorus and orchestra and outstanding parts for the soloists delighted the audience. Altogether it was a most fitting conclusion of the series of seven fine concerts.

NOTES

At the inauguration organ recital Tuesday evening which preceded the formal Festival program about five hundred distinguished organists from all over the land, were in attendance. Not only did they listen to a splendid program played by Palmer Christian, in collaboration with Eric Delamarter, but they also enjoyed a visit to the stage after the program and examined at close range the "Great King of Instruments."

Wednesday noon, Mrs. Earl V. Moore gave a delightful party at Barton Hills Country Club in honor of the wives of numerous distinguished visiting musicians and of participating musicians.

On Thursday evening after the performance of Piere's St. Francis of Assisi, President and Mrs. Charles A. Sink entertained at their home about fifty notable guests.

Friday noon, in accordance with Festival tradition, President and Mrs. Charles A. Sink and Musical Director and Mrs. Earl V. Moore entertained visiting musicians, managers, critics and others to the number of about a hundred at Barton Hills Country Club. Automobiles took the guests from Hill Auditorium immediately after the morning rehearsal of Aida, to the club and returned the guests to the Auditorium in time for the matinee at half past two. A delightfully informal luncheon was served. Guests gathered on the spacious club lawn and led by Dr. and Mrs. Albert A. Stanley, founder and for many years Musical Director of the Ann Arbor May Festival, they proceeded to the large dining hall. At the table President Sink, on behalf of the Board of Directors of the University Musical Society, briefly welcomed the guests and introduced Dr. Albert A. Stanley, founder of the Ann Arbor May Festival, who since his resignation as Musical Director six years ago has spent his time largely in Europe. Dr. Stanley, in a most happy vein, briefly addressed the guests.

Saturday noon the annual Alumni meeting of the University School of Music was held at the Michigan Union Club. Gathered at the banquet table were former students and alumni numbering approximately two hundred. Mrs. Walter F. Hunt, of the class of 1908, presided as toastmistress. Brief speeches were made by distinguished guests and returning alumni. In the alumni announcements which had been prepared for the occasion, there was a splendid message of welcome by President Charles A. Sink. Earl V. Moore, musical director, also had some worthwhile remarks to make to those who had been students of the school.

Much comment was heard on all sides over the fact that next season would mark the semi-centenary anniversary of the University Choral Union Concert Series. The house programs included, in addition to announcements for the information of guests, the following significance statements. "The University Musical Society next season, in commemoration of the fiftieth season of the Choral Union Concert Series, contemplates an all star concert series of proportion worthy of the semi-centenary anniversary. Complete announcement regarding the participants in the series will be made probably during the month of June." T. R. W.

University School of Music Notes

The second annual All State High School Orchestra of the State of Michigan, under the direction of Joseph E. Maddy, head of the public school music department of the University School of Music, Ann Arbor, recently gave a program in Hill Auditorium at the Michigan Schoolmasters' Convention.

James Hamilton, of the voice department of the School of Music, presented fourteen of his students in a program of operatic arias on May 2, in Frieze Memorial Hall. On May 3, Phillip Culkin, baritone, was heard in a graduation recital, assisted by Margaret Stewart, pianist, and Donna Esselstyn, accompanist. Mr. Culkin is a pupil of Theodore Harrison, head of the voice department.

Members of the graduating class of the University School of Music gave a concert on May 9, assisted by the University Symphony Orchestra, Samuel Pierson Lockwood, conductor.

Tollefsen-Lhevinne Reception-Musical

A delightful reception was tendered to Mr. and Mrs. Josef Lhevinne by Mr. and Mrs. Carl Tollefsen at their home in Brooklyn on May 6. The musical repast commenced with the Andraea Trio, performed by the Tollefsens. Comment upon the work of the Tollefsen Trio would be super-

fluous since their eloquent powers have been sung by press and public alike. John Corrigliano once more asserted his rank as a concert violinist of fine sensibilities; his rendition of the Air from the Goldmark Concerto and a Paganini-Kreisler piece was consistent with other triumphs. Ogden Dingwall, a promising young pianist of rare attainments, typical product of the Tollefsen Studios, was heard to advantage in a piano group of Debussy and Palmgren. Three delightful songs by Meta Schumann were beautifully rendered by Katherine Palmer, with the composer at the piano; Miss Palmer, whose vocal art has been broadcast on radio programs, proved a cheerful addition.

Among those present were: Mr. and Mrs. Monroe Wilson, Mr. and Mrs. Babcock, Mr. and Mrs. Arthur Newstead, Mr. and Mrs. Percy Such, Mr. and Mrs. G. Waring Stebbins, Mr. and Mrs. Ernest Ash, Mr. and Mrs. Willem Durieux, Mr. and Mrs. Paulo Gruppe, Mr. and Mrs. Albert Von Doenhoff, Mr. and Mrs. A. N. Rygg, Mr. and Mrs. N. H. Lyons, Mr. and Mrs. Alexander Block, Mr. and Mrs. Aurelius Giorni, Mr. and Mrs. Yeatman Griffith, Mr. and Mrs. Bellussoff, Mr. and Mrs. Arthur Bergh, Mr. and Mrs. Franz Listeman, Alexander Siloti, Fay Foster, Mrs. Drewson, Baroness Alma Dahlerup, Herbert S. Sammond, William Gassner, Mrs. Richardson-Kuster, Dr. H. G. Hawn, and Mrs. Bruce Keator. Telegrams of congratulation came from Josef Hofmann, Rubin Goldmark, and Louis Mann.

As SOLOIST at the SPRINGFIELD FESTIVAL



"The most difficult male role vocally fell to Mr. Gracey. His baritone voice is pleasing and he sang the inspiring melodies with strength and enthusiasm. His rich interpretation of the Holofernes role made him at once popular with the audience."—Springfield (Mass.) Daily News.

Exclusive Direction:
WALTER ANDERSON, Inc.,
5 Columbus Circle,
New York City

STUART GRACEY

BARITONE

Smith College Gives the First American Performance of All But Forgotten Monteverdi and Handel Works

Prof. Werner Josten Revives Historic Masterpieces, Bring to Light the Great Beauty and Skilful Writing in These Ancient Operas—An Excellent Cast

NORTHAMPTON, MASS.—This is the third successive year that the enterprising music-faculty of Smith College, headed by Werner Josten, has given performances which are not only full of intrinsic beauty and interest but which are also of real historic significance in the musical annals of our country. They have just (May 12, 1928) presented Monteverdi's *Combattimento di Tancredi e Clorinda*, together with Handel's *Xerxes*. Neither of these works had been heard in this country before. They are all masterpieces of the first water, slightly known and rarely performed even abroad. One owes a debt of gratitude to Prof. Josten and to Smith College for giving, to those fortunate enough to be present, an opportunity to see and hear these great works.

Julius Caesar, which the college produced last year, is a magnificent historical drama in the grand style. *Xerxes* is in lighter vein. Handel designates it as a "Heitere Oper,"

which might be translated, loosely, as a "comic opera." The plot is full of intrigue and complex situations, a typical opera-libretto of the old school. It is, however, not without its amusing moments. The music is again Handel at his best; we are enchanted by the wealth and variety of his melodies, energetic, vigorous, tender, warm, noble and poetic. The


personality of promise. His opening aria, the well-known *Largo*, was sung with beauty and sustained dignity. Walter Marsh had success in the role of the comic, Elviro.

Monteverdi's *Combattimento* is a masterpiece in an unusual form. It is in a sense the precursor of Stravinsky's *Histoire du Soldat*, of de Falla's *Retablo de Maese Pedro*, and the performance brought to mind in some respects the Diaghileff production, as we saw it at the Metropolitan Opera House, of Rimsky's *Coq d'Or*. This remarkable work is touching in the extreme. It is reported that in the days when it was new (1636!) its audience were moved to tears. There were many who were similarly affected at this performance, nearly three hundred years later. This was the work, which according to history, first employed the effects of "pizzicato" and "tremolo." One's enjoyment, though, need not be based on any sense of history. One is profoundly moved by the poignancy with which Monteverdi has



FINALE OF HANDEL'S *XERXES* PRESENTED BY THE FACULTY OF SMITH COLLEGE AT THE NORTHAMPTON ACADEMY OF MUSIC ON MAY 12.

Mabel Garrison sang the role of Romilda. The stage sets were by Remo Bufano. (Stahlberg photo)



Lake Placid


Adirondacks
Summer Course in Music Theory
offered by
KATHRYN MCCARTHY
July 2 - Aug. 1st
Buffalo, N. Y. After June 10
545 Elmwood Lake Placid Club
Avenue Essex Co., N. Y.



"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."

The New York Evening Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Steinway Hall, 113 West 57th St., New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records



MASTER INSTITUTE OF UNITED ARTS

MUSIC OPERA CLASS PAINTING BALLET SCULPTURE DRAMA ARCHITECTURE LECTURES
SUMMER SCHOOL, MORIAH, NEW YORK—OPENING JULY 9th
310 RIVERSIDE DRIVE Send for Catalogue X NEW YORK CITY
(Academy 3860)

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

900 Students 46 Instructors
Four-year courses in Piano, Voice, Violin, Organ, 'Cello, Harp, Composition, and Public School Music
Leading to the degree Bachelor of Music
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates.
All the advantages of a large university.
Summer Session, July 2 to Aug. 10
For bulletin address Dean H. L. BUTLER
Syracuse University, Syracuse, N. Y.

expressed the emotional content of the story. There are indeed few pages in music more beautiful than the closing bars of this small drama, few chords more touching than the final D major which brings the soul of the dying Clorinda to the portals of heaven.

As *Tancred and Clorinda*, Samuel A. Eliot, Jr., and Edith Burnett, both of the faculty of Smith College, were beautiful and noble figures not to be forgotten. Marie Millette sang the difficult part of the Narrator with a dignity and a sustained emotional intensity which cannot be too highly commended. The orchestra, composed mostly of members of the faculty or the student body of the college, played with enthusiasm under the inspiring baton of Prof. Josten.

F. J.



SKETCH OF REMO BUFANO'S DESIGNS (Left) for Monteverdi's *Il Combattimento di Tancredi e di Clorinda*, and (right) for Handel's *Xerxes*.

Melius "Sings with Exquisite Taste"

To describe a recital by Luella Melius means to pile up as many superlatives as possible, judging by the style of reviews that always follow concert and opera performances by this foremost coloratura soprano. Among the latest collections of superlatives are the criticisms which Mme. Melius received after her recent Denver, Colo., recital, depicting which the Rocky Mountain News writes: "Mme. Melius has a voice of remarkably rich color for a coloratura soprano. Her voice is flute-like in quality and flexibility. She is one of the few singers who always sing with beautiful tone, and her singing is always lovely and in excellent taste. Melius is blessed with a charming personality and ingratiating stage presence, which won instant favor with the audience."

And the Denver Morning Post says: "Mme. Melius' smooth textured voice glides through runs and complicated passages of vocal embellishment with great smoothness and accuracy. The descending chromatic run in the well known *Shadow Song*, a test for all coloratura singers, was sung with astonishing perfection and antiphonal phrases with the flute in this and other arias quite equaled the facility and mellow timber of the complementary instrument."

Alexander Lambert to Sail

Alexander Lambert will sail for Europe on June 2 on the S. S. Majestic, to be gone until September 10. He will commence his duties at the Curtis Institute in Philadelphia on October 1.

JAMES

MASSELL

VOICE TEACHER AND COACH
43 West 93rd St., New York Tel.: Riverside 0922

Author of the Book on Voice Culture

TO SING OR NOT TO SING

endorsed by MARIO CHAMLEE, ARMAND TOKATYAN, CARMELA PONSELLE

SUMMER COURSE



Casella Introduces His Scarlattiana at Boston Symphony "Pop" Concert

Young Armenian Pianist, Prize Winner, to Play With Boston Symphony—Civic Symphony Concert—Other Notes of Interest

Boston—Alfredo Casella appeared in the triple role of composer, conductor and pianist at Symphony Hall a week ago Sunday evening, when he gave the first Boston performance of his new suite for piano and orchestra, *Scarlattiana*. The occasion was the second symphonic program of the "Pop" season, and a large audience gave the new piece an extremely cordial reception. In the presentation of this work Mr. Casella employed a small orchestra, arranged about the piano in two sections. The conductor sat at a piano in the center, with his back to the audience, now leading the orchestra, now playing passages on the solo instrument. Selecting his thematic material from Domenico Scarlatti, Mr. Casella composed his music in five movements, pouring new wine into old bottles in a manner to excite admiration for his craftsmanship. Now and then one had the uncomfortable suspicion that innocent little melodies had been wedded to highly sophisticated and occasionally dissonant harmonies in a union doomed to unhappiness, though musically sound. We liked best the appropriately graceful minuet, the bright capriccio and the wistful melancholy of his pastorale. Mr. Casella's virtuosity as a pianist was displayed with telling effect in the finale. The audience liked the music and recalled its composer several times.

The program opened with a dramatic reading of the familiar third Leonora overture of Beethoven and included also Respighi's well-conceived *Pines of Rome*, in a stirring performance. Mr. Casella brought the concert to a close with Tchaikovsky's *Pathétique* symphony, to the obvious delight of his rapt listeners.

N. E. CONSERVATORY PRIZE WINNER TO PLAY WITH BOSTON SYMPHONY

The Boston Symphony Orchestra, through Judge Frederick P. Cabot, president of the trustees, has invited Leon Vartanian, a young Armenian pianist, who a few days ago won the prize of a grand piano annually offered at the New England Conservatory of Music by the Mason & Hamlin Company, to play as soloist at a forthcoming concert.

Since 1910 this prize has been competed for at the Conservatory, and recognition of the high standard attained by the contestants is contained in a letter received by George W. Chadwick, director of the Conservatory, from Judge Cabot, who states that, acting upon the suggestion of Serge Koussevitzky, conductor of the Symphony Orchestra, to the effect that the prize winner attaining such a standard

be invited to appear at one of its concerts, the trustees of the orchestra have voted to extend through the director of the orchestra an invitation to Mr. Vartanian, winner of this year's competition, to play as soloist at one of its concerts next season, at a time and place to be arranged. Judge Cabot expresses a hope of the trustees that they may feel themselves in a position to extend a similar invitation to future Mason & Hamlin winners of outstanding accomplishment.

Leon Vartanian, who is the fortunate recipient of this honor conferred by the trustees of the orchestra in pursuance of Mr. Koussevitzky's generous suggestion, is a young man of Armenian birth who will be graduated from the New England Conservatory next June.

BOSTON CIVIC SYMPHONY

The Boston Civic Symphony Orchestra, under the praiseworthy leadership of Joseph F. Wagner, conductor, gave a concert recently in Jordan Hall. The program included Mendelssohn's *Reformation* symphony; Tchaikovsky's waltz from his ballet, *The Sleeping Beauty*; Beethoven's overture *Coriolanus*; Converse's ballade, *La Belle Dame Sans Merci*, for baritone (David Blair McClosky) and orchestra, and Margaret Starr McLain's overture *Durochka*.

PEOPLE'S CHORAL UNION

The People's Choral Union of this city gave its annual spring concert in Jordan Hall, James R. Houghton, the able conductor of this organization, presenting a César Franck program that included the *Pièce Héroïque* for organ, played by Leland A. Arnold; four songs in which Blanche Haskell, soprano, exhibited her pleasurable art; the Mass in A, and the 150th Psalm. The soloists were Blanche Haskell, soprano; Gladstone Jackson, tenor, and William F. Clapp, bass.

N. E. CONSERVATORY NOTES

With a dedication to Stuart Mason, of the faculty, "in appreciation of his loyalty and sincere interest in the progress of our school," and with an appreciation of the services of the late Dr. Eben Charlton Black, of the faculty, *The Neume*, the year book of the New England Conservatory senior class, appeared on Monday last. It contains, as heretofore, portraits and biographical sketches of George W. Chadwick, director; Wallace Goodrich, dean of the faculty; Ralph L. Flanders, general manager; Frederick L.



BEAL HOBER,

soprano, and an artist-pupil of Florence Wessell, who sings over WJZ every other Thursday night on the *Classical Gems* Program. Miss Hober has become quite a radio favorite, having also sung over stations WEA and WOR. A brilliant future is predicted for this young singer.

Trowbridge, assistant manager; portraits of members of the class; group portraits of the local fraternities and sororities, and various historical data.

The *Neume* has been produced by the following committee: editor-in-chief, Alta J. Colby; assistant editors, Leona Griswold, Laura G. Shields, Isabel Crockford; business manager, Celia R. Cohen; assistant business managers, Ngawini Worthley, Eleanor Wright; advertising manager, Miriam Willoughby; assistant advertising managers, Margery Neilson, Violet Hirsh; subscription manager, Lucille Monaghan; assistant subscription managers, Harriet Taylor, Myrtle Conoley; art editor, Dorothy Nye; ex officio, Delwin Shaw, president of the class. J. C.



Hungarian Peasant

New York Times

She gave an amazingly clever performance, interspersing the numbers with the most amusing explanatory remarks. She has real vocal and histrionic talents, and created a distinct atmosphere for each group.

SONGS

of the

DANUBE

and the

VISTULA

Ballad Singer—Jugoslavia

New York Herald Tribune

The program given last night to a pleased audience by Patricia MacDonald was a treasureable collection of beautiful and unusual songs.

PATRICIA MACDONALD

EVERYTHING from banter to bribery played a part in securing the rare and complex musical and sartorial material which Patricia MacDonald has, with such amazing deftness, woven into her unusual and artistic programs which she calls "Songs of the Danube and the Vistula."

To the average American mind Central Europe with its many inter-related nations, is, and remains a nebulous terrain, musically and otherwise. True, the veil is occasionally raised and one glimpses that Liszt, Dvorak and others drew from a deep and clear source. It has remained for an American girl, however, to locate this source for us and bring it into our concert halls, with all its attending drama and pageantry of colorful peoples, from peasant to patrician.

Everything about these original programs represents research of a prodigious order. There were the handicaps of language, the barriers of superstition or of pride which had to be overcome of reaching lages, etc., Donald, and to her and these the very es Patricia



A Lady of Roumania

MacDonald is an American—with a dash of Scotch-Irish—and, well—she got what she went after.

The songs and their absolutely authentic costume investiture were collected by Patricia MacDonald in Roumania, Bulgaria, Jugoslavia, Hungary, Czechoslovakia, and Poland.

So very extraordinary are the costumes Patricia MacDonald acquired that they have been appraised as a valuable museum collection, and because of their rarity and the interest which attaches to them, they are exhibited after the concerts so that those who wish may examine, at closer range than the stage affords, their marvelous textiles and broderies.

To the end that her songs may "register" without the usual pedantic explanations or notes they have, for the most part, been woven by the singer into apt little word pictures, so that they just seem to happen as part of the story, and thus are quite delightfully backgrounded by their own peculiar flavor and native atmosphere.

For those not too old to learn, or too young to play, an hour spent with Patricia MacDonald promises a concert long to be remembered.

We owe a debt of real gratitude to this beautiful American girl who sings our songs so marvellously and who does so much to spread our culture.

—Amerikai Nepszava (Hungary Daily, New York)

Exclusive Direction of CATHARINE A. BAMMAN
LEADING BUREAU FOR HIGH CLASS NOVELTY CONCERTS
Room H-2 - - HOTEL ROOSEVELT - - New York City



RICHARD BUHLIG

Pianist

Will Conduct a Class in Piano-Playing
in all its Aspects of
Style, Interpretation and Technic
from July 3rd till August 10th, 1928
at 2515 Etna Street, Berkeley, California

Mr. Buhlig writes of the

Baldwin Piano

"It gives me keen pleasure to add my name to the distinguished company of artists who have proclaimed the outstanding excellence of the Baldwin pianos. They have a quality especially dear to me, a quality which is the very essence of the piano: this is the clarion and bell-like quality of their tone. Add to this a capacity for extreme power, and an action of the greatest precision and sensitiveness and the artist finds in this instrument all possibilities of sonority at his disposal.

"My delight was great when first I played your pianos, and has continuous crescendo as my acquaintance with them has grown. We, whose good fortune it is to play them, must congratulate and thank you, and congratulate ourselves."

The Baldwin Piano Co.

CINCINNATI NEW YORK CHICAGO ST. LOUIS LOUISVILLE
SAN FRANCISCO DENVER DALLAS INDIANAPOLIS

Eleanor Painter Returns From Operatic Appearances

Soprano and Her Husband, Louis Graveure, Well Received in German Cities in Carmen, Faust and Pagliacci, in Which They Sang Together—Cordially Received Everywhere—
Marvellous Experience, She Says—Return Engagements for Next Season

"We are like Gypsies," said Eleanor Painter, "here today and gone tomorrow. Mr. Graveure and I only arrived from Europe the day before yesterday and we leave for the Coast the end of this week for his fifth summer master class."

She shed her tan furred coat as she chatted, her dark hair tumbling from beneath a tight fitting hat as she tossed it to a nearby chair.

As the interview this time was to be with Miss Painter, we noted that Louis Graveure, her husband, who had come in with her from a walk, had disappeared.

"What do you want to know particularly?" she sparkled. "I suppose about my opera appearances in Germany?" Her enthusiasm is the sort that carries one along with her.

SANG ROLES TOGETHER

"Well, it was all great fun and what marvellous experience! You see Mr. Graveure and I sang Carmen, Faust and Pagliacci together in all the towns where we appeared. That in itself was fun. The whole thing was all done so quickly—eleven performances in less than seven weeks. We sang in Hagen, in the Rhine district, Barmen, Aix-la-Chapelle, Elberfeld, Depau, Erfurt, Bremen and Berlin. The Germans have some original ideas in settings and are doing remarkable things in their productions. Strangely enough, the performances in the smaller towns seemed to us better than those of the larger ones. Perhaps this is because the singers are young and have their eyes on Berlin. When we finished our dates, Vienna and Budapest wanted us, but these contracts had to be postponed until next season, when we go over for some reengagements. Then

little, but his amazement was great when ten little girls, very naked, encircled him. The director noted his surprise and called to him from the wings to do something. Graveure began to grasp them as they danced about him, and the scene went well. When the curtain came down, a moist browed Faust came off the stage, mopping his face.

"I must learn that part better," said Graveure, to his wife's amusement. The director's comment was "There, Miss Painter, you nearly lost a husband."

LIKES MARGUERITE

Eleanor Painter confesses that she always wanted to sing Marguerite. When she got the chance, the singer introduced a little new touch. She had thought the scene where the dying Valentine curses his sister as she comes from the church, rather empty when the soprano merely screamed and fainted. So when that moment arrived, Miss Painter's Marguerite, her brain having snapped then, looked wildly around, leaned over and felt his head, and then burst into frenzied laughter and sobs, by turn, which, lasting for some seconds, made the scene a tremendous dramatic climax.

PRaise FOR BOTH

The critics everywhere praised both artists in lavish terms, but spoke particularly of the soprano's splendid acting. One critic dubbed her "the Duse of the opera." After her Faust appearance in Barmen, where Humperdinck's son is director, he rushed to the American and, kneeling before her, graciously begged to be allowed to kneel before "a great artist."

"At our last performance in Barmen," said Miss Painter, "they had to lower the iron curtain, the audience was so reluctant to leave the theater. And there they were waiting outside the stage door, as they do in foreign countries. It was all so lovely. At our final Berlin appearance, they waited again at the stage door, and as we made our way to the car they cheered so genuinely that three bouquets that I carried I tossed to the crowd. So you see why we are so happy. Everyone was kind and very cordial.

"My husband," she continued, "has now almost agreed that in comparison with opera, concert work might become stale. Concerts were, however, his first love, so he will always do a certain amount of them, as well as teaching in the summer, no matter what happens in the future."

RETURNING NEXT SEASON

Norman Salter, who is representing Miss Painter, has signed her up for a number of re-appearances in these opera houses, as well as for some new ones. Miss Painter states that light opera has been a wonderful training for her and when people couldn't understand how she could sing the same thing over night after night, it was because the



Photo by Boris

ELEANOR PAINTER,

who returned recently from Germany, where she sang in opera with much success.

they asked me to do Madame Butterfly at the Stadts Opera in Berlin, where I had made my operatic debut, but this also had to be put off.

GRAVEURE LIKES OPERA

"This was my husband's first taste of opera. He loved it," Miss Painter laughed. "He had always teased me about my liking for light and grand opera, so you can imagine the thrill I got seeing him do his roles and gradually being won over. Once or twice while singing with him I became so interested in what he was doing that I nearly forgot my own cue."

Miss Painter rippled on in her unassuming manner, describing their joint operatic experience as being like "playing house," but underneath her enthusiasm and happiness, one saw a seriousness of purpose and a further fired ambition.

NEW ROLES

"Mr. Graveure sang his roles in French," she continued, "and I did mine in German, except the scenes with him, which were done in French. That was the only thing that the papers criticised us on, but at that they were very nice to us. When we return there next season all our roles will be sung in German. Next fall Mr. Graveure will sing the tenor roles in Lohengrin, Boheme, Manon, Aida, Tosca, and one or two others."

ALLURING LIGHT OPERA OFFER

Miss Painter had an alluring offer to appear in light opera in Berlin, which she says has gone revue mad. Every time in the past when she had decided to try grand opera, some such flattering offer would come along and she weakened. This time Miss Painter was able to refuse and have her operatic fling.

An amusing little anecdote related by her was when her husband was preparing to sing his first Faust and had omitted the Walpurgis Night Scene, as is the usual custom. At the piano rehearsal the director told Graveure they did that scene, as it offered the ballet a fine bit. So the tenor learned it in a hurry, and as he went out for the scene the director's advice was this: "Stand in the center of the stage. Let yourself be led, misled and seduced."

Mr. Graveure had been told that the ballet wore very



LILLIAN GUSTAFSON

Soprano

SOLOIST

Ottawa, Canada, Music Festival—April 28-30
Cleveland Symphony Orchestra

"Lillian Gustafson proved herself a clever oratorio singer. Her great triumph was the aria So Shall the Lute and Harp Awake. She sang this with striking rhythm and phrasing. The long florid passages were rendered with remarkable clarity and ease; also she created a strong Handel-like atmosphere, which so many singers on this side of the Atlantic fail to do."—*The Ottawa Citizen*.

"Of the principals, the persuasive singing of Miss Gustafson calls for generous encomiums. Her rendering of the recitative, O Let Eternal Honors Crown His Name, was a piece of unusually intelligent declamation and the performance From Mighty Kings was a triumphant piece of bravura singing that irresistibly compelled the audience to express its appreciation in spontaneous and unmistakable terms. The difficult runs in So Shall the Lute and Harp Awake were negotiated with apparent ease and captivating assurance during which time the voice lost none of its power of beauty or appeal. This was the solo-peak of the evening and resulted in an ovation. She still further consolidated her position as a favorite in the capital."—*The Ottawa Journal*.

Management: HAENSEL & JONES, 113 West 57th Street
New York

audiences were different each time, and an inspiration. In Berlin particularly, Miss Painter's Carmen was admired. Asked what manner of woman she made her Carmen, Miss Painter replied:

HER CARMEN

"Carmen is a gypsy absolutely capricious and capable of great passion and again of great cruelty. When she wants a man, she wants him then and there. When she has him and another comes along, she tosses the first one aside. A woman of terrible moods is she. In Berlin, Ramon Novarro, the screen star who has been working in voice with Mr. Graveure for several years and who has a beautiful tenor voice, heard our Carmen. We were amused when he came to see us afterwards and remarked: 'Gosh, I liked that part where you give Don Jose h—!'"

Painter does not over-dress her Carmen, as so many do. In the first act she makes her a typical gypsy, covered with strings of beads. In the second act, she wears a slinky shawl and does a tango. The singer, however, is studying dancing, has been all winter, and is learning to use the castanets.

"Carmen is easy to sing," said Miss Painter. "The effects are there and it seems to me anyone could make her interesting. The role of Marguerite is harder because it calls for more refinement and finish and the change from the joyousness of the first act to the tragedy that follows is more difficult to effect. Butterfly, however, is still my favorite part. Nedda, on the other hand, is difficult, too, because she is merely a figure-head and hasn't much to do. I loathe the role for that reason, and to make it worth while one has to work hard. . . . at least that's my idea."

SINGERS CORDIAL

"The Germans were quite amazed the way Graveure and I moved all over the stage. They do not go in much for physical training and stand still more or less. In the fight between Don Jose and Escamillo, Graveure gave the baritone such a good tussle that he was all out of breath and puffing when it came time to sing. The singers with whom we came in contact everywhere were charming to us. When I sang the trio with Frasquita and Mercedes in one place, the two singers, rather large in appearance, kept whispering to me in fun, 'Get away from me you old snake. You won't make me look fat. I won't stand near you. Get away.'"

A NEW TYPE OF RECITAL

Next season Miss Painter will give a new type of recital here. It will be in four parts and include a Japanese group—a real Geisha cycle; a sort of legend on the order of the Miracle; the third, a Spanish cycle, evolving the life of a Spanish singer, and the last a Jeanne d'Arc idea. These are to be given in costume and will be a merging of pantomime, singing and acting. A novel idea, which should be more than welcome!

Josef Hofmann Gives Recital at Curtis Institute

Philadelphians Award Distinguished Pianist and Director of the School With Tremendous Enthusiasm—
Leefson Conservatory Students Give Program

PHILADELPHIA, PA.—The fifteenth faculty recital at the Curtis Institute of Music was fraught with unusual interest, first because it was given by Josef Hofmann, world-famed pianist, and second, because Mr. Hofmann is director of this school. The beautiful Casimir Hall (auditorium of the school), which was so auspiciously opened last fall by a recital by this same artist, was filled to overflowing by the eager, enthusiastic young students, noted faculty, and many out-of-town musicians of repute. The air of pleasurable anticipation was easily felt. When Mr. Hofmann stepped upon the softly lighted stage, the applause was such that it was several minutes before he could begin the program.

The opening number was the Schumann Phantasie, op. 17, in three parts, the first two played with only a pause between. This work is colossal, and was played with all of Mr. Hofmann's artistry. The force and fury of the first two parts are in marked contrast to the peaceful beauty of the last, in which the pianist's marvellous depth of tone was noteworthy.

After a short intermission, the twenty-four Chopin Preludes were played with only slight pauses between. It was an unique experience to hear them played in order and in one group. Of course Mr. Hofmann played them beautifully but that gives not the slightest idea of the myriad changes of tone, and interpretation. To enumerate the points in each is impossible, but a few outstanding ones must be mentioned. The simplicity of the seventh, the beauty of the thirteenth, the exquisite delicacy of the twenty-third, the fury of the sixteenth, eighteenth and twenty-second were all climaxed by the terrific twenty-fourth when one was thankful that the top of the piano was raised only a little. Realizing the futility of trying to describe this artist's playing one must still pay tribute to the amazing shadings acquired in

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACHAY, PRESIDENT

RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

This is a facsimile Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLUE	DAY LETTER
NL	NIGHT LETTER
NTE	NIGHT TELEGRAM
LCO	DEFERRED
CLT	CABLE LETTER
WLT	WEEK END LETTER

13 A 39 RADIO VIA RCA

BERLIN MAY 12 1928

NLT THE PROGRESSIVE SERIES TEACHERS COLLEGE

ST LOUIS MO

SECURED GOVERNMENT PERMISSION TO RESUME WORK IN AMERICA

AS CONCERT PIANIST AND PROFESSOR IN YOUR COLLEGE WILL

ARRIVE JUNE 20 FOR ST LOUIS MASTER CLASS YOUR SUMMER SCHOOL

WASHINGTON UNIVERSITY BRINGING RARE AND EXTENSIVE LIBRARY

GOTTFRIED GALSTON

909 AM

GALSTON RETURNS IN JUNE

This is a facsimile of a cablegram received in St. Louis regarding the return of Gottfried Galston to resume his duties at the Progressive Series Teachers College in that city. Mr. Galston will teach at the summer normal course of the Progressive Series Teachers College at the Washington University in St. Louis during its summer term.

repeated tones, the remarkable pedal effects, and the almost overpowering strength and volume of tone. Following this group three encores were played, the Chopin Waltz in A flat, Mendelssohn's Spinning Song and Rondo Capriccioso, all with breath-taking speed.

The final group included the Rubinstein Barcarolle in F minor and the Strauss-Godowsky Fledermaus Waltz. Three more encores—Chopin Nocturne in E flat, Turkish March from Ruin of Athens, and Moskowski Caprice Espagnole—failed to satisfy the enthusiastic audience until Mr. Hofmann finally closed the piano with an air of finality, accompanied by a rare smile.

LEEFSON CONSERVATORY CONCERT

The concert given by students of the Leefson Conservatory of Music at Witherspoon Hall, on May 26, was one of unusual excellence. Opening with the Arensky Suite for two pianos, played so well by Anne Monahan Bradley and Sarah Beck, the program continued through numbers by Bach, Longo and Volkmann, played by Sarah Elizabeth Lloyd with an ease and facility most gratifying. Stanley Zeman, in a group of five short Schumann compositions, revealed a splendid technic and musical understanding. Bertha Amzeinhoff played the Schubert Theme and Variations exceptionally well, not only with easy technical skill but also with fine interpretation; her other numbers, by Dohnanyi and Mendelssohn, were equally well done. Sarah Beck gave an excellent performance of Allegro Appassionata by Saint-Saens, accompanied at the second piano by Julius Leefson, director of the school. The concerto in G minor by Mendelssohn was exquisitely played by Bessye Goodman, Mr. Leefson playing the orchestral part. Theodore Paxson exhibited remarkable poise and artistic finish in his performance of the Chopin Polonaise in C minor and Fantasia in F minor. The enthusiasm of the large audience recalled Mr. Paxson to the stage to acknowledge its just appreciation. Anne Monahan Bradley followed this triumph by Saint-Saens, for two pianos, excellently played by Ronald the Grieg concerto in A minor, accompanied by Mr. Leefson at the second piano.

The address of the evening was made by Preston Ware Orem. He spoke of the excellence of the teaching of the late Maurits Leefson and of Julius Leefson, teacher of the talented young students performing at this concert. Mr. Orem also presented teacher's certificates to Stanley Zeman and Laurie Greene; certificates for harmony course of three years, to Doris Atkinson, Elizabeth Robinson, and Margaret Kline; prizes for the best work in harmony to Oscar Eyeran (first year), Albert Legnini (second year), Margaret Kline (third year).

The closing number of the program was Danse Macabre by Saint-Saens, for two pianos, excellently played by Ronald

O'Neill and Theodore Paxson. Rarely is one privileged to hear a student's concert where each performer shows such a marked degree of ability and finish.

M. M. C.

Liszniewska Ends Busy Season

When Marguerite Melville Liszniewska gave her last recital of the season in Nashville, Tenn., under the auspices of the Centennial Club, Alvin S. Wiggers, music critic of the Tennessean, wrote: "Liszniewska has much versatility—fine technic unnoted as soul of her playing stirs the listeners. Rarely have we heard such poetic playing, such a combination of heart as well as mind, such beautiful interpretation."

George Pullen Jackson, of the Nashville Banner, also paid high tribute saying: "Marguerite Melville Liszniewska's piano recital functioned not only as a climax of the music department's efforts for the season but also as one of the most interesting evenings of piano music heard in Nashville for some time. Mme. Liszniewska's playing was marked by an unusual power and fire, and a mastery, seemingly, of all the phases of her profession. And she possesses that bigness of musical perception which metabolizes the mechanical into living art."

After her graduate pupils' recitals at the Cincinnati Conservatory, Mme. Liszniewska will leave for Yakima, Wash., where she is engaged by the Washington State Teachers' Association for a recital on June 19 and lectures the following two days of the convention. From there Mme. Liszniewska goes to California (her fourth season) to hold a five weeks' summer master class in San Francisco.

Four of her pupils played with orchestra this winter: Selma Davidson, from San Diego, Cal., with the Cincinnati Symphony (Liapounoff); Marion Wilson Haynie, of Columbus, O., with the Detroit Symphony (Tchaikowsky); Arthur McHoul, of Berkeley, Cal., with the Cincinnati Conservatory Orchestra (Rubinstein), and Margaret Cook Squibb, of Lawrenceburg, Ind., with the same orchestra (Saint-Saens). Doris Lee won the Young Artists' Medal awarded by the Ohio Federation of Music Clubs at the piano contest held recently in Dayton, O.

Mr. and Mrs. Bloch Teaching in Beaumont

Mr. and Mrs. Alexander Bloch will teach at Beaumont, Tex., during June, returning the first of July to conduct their regular summer classes in Hillsdale, N. Y., in the Berkshires. The Beaumont class is in charge of Gladys Harned Quilliam, well known violinist and artist-pupil of Mr. Bloch. The announcement has aroused much interest and there will be a number of enrollments from Houston and other neighboring towns.

EDITH HARCUM, Pianist—MASTER CLASSES THE HARCUM SCHOOL
Bryn Mawr, Pa.

RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO

BRUNSWICK RECORDS

RIMINI

LEVITZKI

PIANIST

Season 1927-1928 in Europe
In America from January 1929

Concert Management: **DANIEL MAYER, Inc.**

1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano Ampico Recordings Columbia Records

The Volpes in New York

Mr. and Mrs. Arnold Volpe have returned from Miami to New York for a short time prior to going abroad, where



ARNOLD VOLPE

Mr. Volpe intends to do some conducting. They were most enthusiastic over the season in Miami, Fla., especially happy

because at the final concert of the symphony orchestra of the University of Miami its members presented Mr. Volpe with a handsome wrist watch as a token of esteem. At the reception tendered Mr. and Mrs. Volpe much appreciation of the conductor was expressed and they are now looking forward to the fall season.

The activities of the Volpes included a successful performance of Martha, and the orchestra gave thirteen performances, the last one being on May 12, before 5,000 in Bay View Park. Sunday night, May 13, the final chamber music concert was held at the home of Mrs. Henry Salem Hubbel, wife of the well known portrait painter. A number of speeches were made, including one by Dr. Bowman Foster Ashe, president of the University, and another by Richardson Saunders, president of the Chamber of Commerce, who paid high tribute to Mr. Volpe because of what he has done for music in Miami. Mr. Volpe was praised not alone as a musician but also as a man who has made many friends. Those present refused to say "good bye" but merely "au revoir" until next fall.

Ross David Conducts Inkova Glee Club

The eight annual Glee Club concert of the Inkova Outdoor Club was held at the Heckscher Theater, New York, May 14, and proved a gala occasion, the program, Now and Then, catching the fancy of the audience and being enthusiastically applauded. Ross David, conductor of the club, was master of ceremonies and received a special round of applause. Mrs. Ross David, as accompanist and composer, acquitted herself in a thoroughly musicianly manner.

Despite the fact that the program contained some thirty-two or thirty-three numbers, it was so well arranged and diversified that a number of repetitions were demanded.

In the first part of the program—Now—there were numbers by the Glee Club, the club with a soloist, and also piano and vocal solos. For the second part—Then—members of the Glee Club were dressed in old-fashioned costumes, and, judging by the manner in which they carried themselves and the spirited way in which they sang "old songs," they enjoyed the proceedings as much as the audience. In addition to the vocal selections, this part of the program included dances which had been prepared under the direction of Wilfred Palmer.

The members of the club and the vocal soloists all have been trained by Mr. David. One of them, Marjorie Nash, is a young artist who was well received last summer when she appeared as the Youth in a performance of Elijah at the Stadium. She also has appeared with success with orchestra before various clubs, in addition to which she is first soprano of the Brahms Quartet. She possesses a clear soprano voice, true to pitch, and on this occasion looked especially charming in her old-fashioned costume when she sang Ardit's Se Saran Rose. Lillibelle Barton was heard in the Inflammatus from Stabat Mater with the Glee Club, and sang expressively and with an evident understanding of the content of the music. Later she was heard in duets with Mary C. Browne, contralto, their voices blending beautifully and giving much pleasure. Miss Browne demonstrated her versatility by also appearing in a solo, and in giving a recitation, Heaven Will Protect the Working Girl, which was written by B. Sloane for Marie Dressler in Tillie's Nightmare. Lorraine Voigt displayed histrionic ability as well as a pleasing voice in solos by Mrs. H. H. A. Beach and W. M. Rummel. One of the most charming numbers on the program was Keys of Heaven, which she sang with Kenneth Wilmot, a very promising young baritone, who was recalled many times following his appearance with the Glee Club and in solos.

WILL ROGERS

FOURTH ANNUAL "LECTURE" TOUR
1928-29

Bruce Quisenberry
511 Fifth Avenue, New York
(Management: CHAS. L. WAGNER)

The David Mannes Music School

157 EAST SEVENTY-FOURTH STREET, NEW YORK

Announcement for the Season 1928-29

in the

INSTRUMENTAL DEPARTMENT

To its established program of courses in which the instrumental and vocal lessons are given individually, the School adds next year, for small and graded groups of pianists, violinists, and violoncellists, the European plan of class lessons; offering, at lower rates, the advantages of study with some of its notable teachers.

Further information from the Secretary

Dr. G. de KOOS

CONCERT MANAGER

Tours arranged in all European Countries

9 Dedelstraat

The Hague, Holland

Zielinska with Troy Vocal Society

The Troy Vocal Society closed its fifty-third season with a stroke of ingeniousness on the part of the conductor in bringing to the concert the Schubert Club of Schenectady, also a vocal organization under the leadership of Elmer A. Tidmarsh. The soloist for this notable affair was Genia Zielinska, coloratura soprano, and how the young artist was received can be judged by the comments of the Troy Record, which said in part:

"Genia Zielinska appeared in a scintillating, iridescent beaded gown, not too short and bordering on purple . . . her black bobbed hair made her look just youthful . . . After one or two selections she launched into Voci di Primavera and showed what a real vocalist she is. It was a happy change and she responded to an insistent encore with a Chopin arrangement. From that time on the staid and sophisticated Vocal Society patrons forgot themselves and lent their presence and expressions to the will of the singer. In the last group Miss Zielinska scored the success of the evening, her trillings and her echo effects having seldom been equaled or approached in a Troy entertainment. And in the finale of the whole, when the two societies and Miss Zielinska gave the Italian Street Song from Naughty Marietta, it is feared that the Trojan audience was quite intoxicated with the spirits of the evening."

Just prior to this concert Miss Zielinska was soloist with the Schubert Club of Schenectady, at the First Methodist Church. On this occasion her program included Paisiello's Chi Vuol la Zingarella; Rondine al Nido, Crescenzo; Voci di Primavera, Strauss; Minor and Major, Spross (en-



GENIA ZIELINSKA

cored) Come Child Beside Me, Bleichmann; Eastern Romance, Rimsky-Korsakoff; Granadinos; Les Papillons, Chausson; The Nightingale, Alabieff (in Russian). Her encores were the Norwegian Echo Song, in Norwegian; Chopin's Maiden's Wish, in Polish, and numbers in French, Italian and German, making seven languages in all.

On May 5, Miss Zielinska was soloist at the Telegram's concert, which broadcast and in which she was chosen as the principal coloratura on the air. This was an all-American program in which every type of voice was featured, one of each being chosen.

English Singers for Colorado

The English Singers of London, who have toured the United States extensively, will make their first appearance next season in Denver and Colorado Springs, the middle of November. Colorado is one of the few states which have not yet heard these sterling artists, who have already been booked for sixty dates for next year.

MYRNA SHARLOW

AMERICAN SOPRANO

In America 1927-28

50 West 67th Street
Tel.: Susquehanna 9490

Donald PIRNIE

BARITONE

Available for Concerts and Oratorios

NOTE—Oratorio a Specialty

Management: R. E. Johnston
1451 Broadway, New York City



Michkin photo

MORIZ

ROSENTHAL

"Greatest of the Virtuosi, he is also Poet and Profound Musician."—Chicago Herald-Examiner

Celebrated Pianist

Management: R. E. Johnston

1451 Broadway, New York

Knabe Piano

Ampico Recordings

Chicago North Shore Festival

(Continued from page 7)

Lohengrin. Mrs. Molter, beautifully gowned, was glorious to look at under the spotlight that made her gown dazzle and, standing erect with a nobility that should be copied by other songstresses, she sang with that assurance that only comes to one absolutely certain of giving of her very best. This the soloist did to the entire satisfaction of every one, and the many floral tributes that were handed her over the footlights made her success even more emphatic. It was a big night for Isabel Richardson Molter, a dramatic soprano of whom Chicago and the North Shore will be proud.

MANZONI REQUIEM MASS.

With the assistance of Isabel Richardson Molter, Alvane Resseguie, Eugene F. Dressler and Rollin F. Pease, the festival chorus of six hundred singers, with the A Capella Choir and the Chicago Symphony Orchestra, all directed by Dean Lutkin, presented Verdi's Manzoni Requiem Mass.

"A tout seigneur tout honneur" and for that reason this review must begin with the singing of the praise of Dean Lutkin, who, often criticised in years gone by by this reviewer, directed so well the imposing Verdi Mass as to deserve unstinted praise. Glorious was the work of the choristers under his flexible, yet forceful baton. The choristers, as a matter of fact, sang so well, with such precise attacks, such splendid tonal dynamics and such loftiness of tone in pianissimos as to make them the stars of the performance, their work reflecting considerable credit on their leader, who achieved on this occasion the best work ever noticed by this reporter since these festivities began twenty years ago.

Isabel Richardson Molter was as effective in the Mass as she was in the operatic excerpts from Wagnerian operas. Thus she proved herself as efficient an oratorio singer as an operatic artist; and as she has made her reputation principally as a recitalist, her appearance at this festival will, no doubt, open to her many other channels of expansion.

Alvane Resseguie, possessor of a lovely mezzo soprano, made a deep and lasting impression. Not so Eugene Dressler, the tenor, nor Rollin Pease, the bass. They were miscast, as Verdi needs different interpreters, and as Glenn Dillard Gunn, the able critic so well stated in the Chicago Herald and Examiner, "Dressler's tenor was taxed a bit in the matter of range and occasionally in the equally important matter of resonance. But he, too, sang intelligently and with feeling. So did Rollin Pease, the bass, in those moments when he was not submerged in the ensemble."

SECOND CONCERT.

The second night of the festival brought forth as soloists two singers most popular in these surroundings—Marguerite D'Alvarez, contralto, and Richard Crooks, tenor—and, as the backbone of the concert, our Symphony Orchestra with Frederick Stock conducting.

Reviewing the performance of Marguerite D'Alvarez, Glenn Dillard Gunn in the Chicago Herald and Examiner paid her the following tribute: "Mme. D'Alvarez stirred the pulses of her listeners with an ardent version of the Dalila aria, My Heart at Thy Sweet Voice, which was so sultry and languorous at moments that the orchestra did not always anticipate its nuances of tempo. There was much applause and she added the Habanera from Carmen, leaving the multitude convinced that they had heard the greatest contralto voice of the present age."

After the intermission Mme. D'Alvarez sang the Rimsky-Korsakow Hindu Song, being obliged to return to the stage and sing the Seguidilla from Carmen.

Richard Crooks sang Una Furtiva Lagrima from L'Elisir d'Amore as these ears have seldom heard it rendered. Mr. Crooks has more than a beautiful voice. He is an artist in the best sense of the word, one that never resorts to cheap tricks to win the audience nor plays to the gallery with undue gesticulations. He sang the number with great nobility of tone, impeccable diction and phrasing and he gave a lesson of singing, the like of which is seldom gained in the concert hall. After instant demands he came back to the stage and sang as encore, Night by Rachmaninoff. In this number also Crooks was at his very best. After the intermission he sang the Prize Song from Wagner's Die Meistersingers in grand style.

The orchestra distinguished itself not only in the symphonic numbers, but also in the manner in which it played the accompaniments for the singers. Weber's overture to Oberon was glorious and showed the Chicago Symphony Orchestra at its very best. In the Garden, from Goldmark's Rustic Wedding Symphony showed Stock and his musicians

in their best mood, and the same spirit was disclosed in the presentation of Alfvén's Swedish Rhapsody, Midsummer Wake. Later the orchestra played the Glazounow Valse de Concert and the Bacchanale and Finale from Tannhäuser.

THIRD CONCERT.

When writing of Dorothy Speare, the soprano, who made her debut in these surroundings at the third concert, a musical reporter must carefully watch his punctuation. Miss Speare, though young in years, has long been recognized as a first class literary woman since the days when, still at Smith College, of which she is a brilliant graduate, she wrote Dancers in The Dark, which, if memory serves right, created at the time a deep impression in America and a sensation in women's colleges. Since those days Miss Speare has travelled considerably, especially in Italy, and her experiences as a singer in that country enabled her to write a series of articles which are at the present time being published in a national contemporary journal.

It seems that men and women are created to do only one thing well. True, there have been many exceptions—some Italian painters being well known as sculptors and as architects, but they were the exceptions. It is what we do the least well that we enjoy doing. Caruso enjoyed his cartoon drawing far more than he did singing in opera, and examples galore could be given to prove our point if it were not that it has been proven long ago.

All the above may read as an apology for Dorothy Speare. She needs none, having an ingratiating personality, an agreeable voice which has been well trained, and furthermore, she pleased enormously the huge audience, which recalled her time after time, asking for encores.

Having styled ourself years ago a musical reporter instead of a music critic, we often react with the public rather than with our own consciousness of what is right and wrong; and on this occasion we disagree with our own conviction to modify our verdict and accept the one of the public. Miss Speare sang for her first offering the difficult aria Charmant Oiseau from David's La Perle du Bresil, which she rendered charmingly and after many recalls and the presentation of several floral tributes, she responded by singing Down in the Forest by Ronald, which was received with marked approbation by the listeners. After the intermission Miss Speare sang the Mad Scene from Lucia and again had to respond with an encore.

The other soloist of the evening, Jacques Gordon, concert-master of the Chicago Symphony Orchestra, gave a splendid account of himself in the Saint-Saens concerto for Violin in B minor. His performance left nothing to be desired and everything to be admired in matters of technic, tone color and interpretation. When the twentieth Chicago North Shore Festival will be brought back to memory one of the salient features to recollect will be the playing of Jacques Gordon.

The orchestra, under the leadership of Frederick Stock, played well Georg Schumann's overture Liebesfrühling and Dukas' Scherzo, L'Apprenti Sorcier.

The male choir of the festival chorus, assisted by the United Male Chorus and the a capella choir, sang the Pilgrims' Chorus from Tannhäuser under the direction of Peter Lutkin and made in it its strongest appeal to the ear by the bigness of its tonal volume, and its worst by its chronic deviation from true pitch. Schubert's Die Allmacht, also conducted by Dean Lutkin, was agreeably sung by the sopranos and altos and the a capella choir.

After the intermission the United Male Chorus, under the direction of the well known and efficient conductor, Karl Reckzeh, sang songs by Schubert and Kollner. The balance of the program was not heard by this reviewer.

FOURTH CONCERT.

The Saturday matinee is always reserved to the children both on the stage and in the auditorium.

The soloist, Florence Macbeth, a favorite in these surroundings, sang with her usual artistry and understanding the Polonaise from Mignon, after which she greatly pleased the children as well as the grown-ups by adding extra well suited to the occasion. After the intermission she sang the Shadow Song from Meyerbeer's Dinorah, and enthusiasm was again rampant and made imperative more encores.

The children's chorus of fifteen hundred voices, well trained by John W. Beattie, director of public school music at Northwestern University, sang several groups of children's songs, including numbers by Grainger and Sowerby.

Frederick Stock, whose love for children is well known, especially since he has added to his many titles that of grandfather, had arranged a symphonic program to please the youngsters. Humperdinck's prelude to Königskinder opened the concert. Then later in the afternoon Saint-Saens' Danse Macabre, and Strauss' waltz from Die Fledermaus were played. Each number delighted the audience in the hall and the children on the platform.

FIFTH CONCERT.

The fifth and final concert, given on May 26, in the evening, brought forth as soloists Claire Dux, soprano, and Lawrence Tibbett, baritone.

Claire Dux, an aristocrat of the song world, sang with fine style the aria E Susanna non Vien from Mozart's Marriage of Figaro, and after the intermission, the aria of Lia from Debussy's L'Enfant Prodigue. Needless to add, Miss Dux was compelled to sing several encores, and this to the enjoyment of the huge audience, with which the soprano has long been a great favorite. In glorious voice, she charmed the ear as much by the beauty of her tone as the mind by correctness of her interpretation. Then, too, the eye had a regal treat gazing at the songstress, who looked ravishing in a beautiful gown.

Lawrence Tibbett, created a furor with his singing of the Prologue from Pagliacci and the Largo al factotum from the Barber of Seville. Had the listeners been permitted to have their way, Tibbett would still be singing at the late hour at which this review is being written. This was, by the way, Tibbett's fourth consecutive appearance at these festivals and the management would not err in re-engaging him for next season, as he was really one of the pillars of strength of the twentieth festival.

Frederick Stock directed the Goldmark overture to Sakuntala, the Gliere symphonic poem, the Sirens, the first movement of Vaughn Williams' Sea Symphony, the introduction to act two and Ride of the Valkyries by Wagner, and Liszt's Rhapsody No. 2, all magnificently played.

The choristers, under the direction of Dean Lutkin, concluded the program and the festival with a rousing shouting of the Hallelujah chorus from Handel's Messiah.

RICHARD DE YOUNG

TEACHER OF SINGING

Specializing in
Voice Production
and InterpretationAssociated Teachers in
Musicianship, Lan-
guages, Opera, Oratorio
and Song RepertoireSUMMER MASTER
CLASSES

June 18th to August 25th

WEEKLY RECITALS

614 FINE ARTS BLDG.,
CHICAGO, ILL.

Cincinnati Conservatory of Music

Affiliated with the University of Cincinnati
BERTHA BAUR, President and Director

Sixty-Second

SUMMER SESSION

JUNE 25th TO AUGUST 4th

All Departments Open During Summer
Internationally Famous Faculty

MASTER AND NORMAL CLASSES

In Piano with MARCIAN THALBERG In Voice with JOHN A. HOFFMANN

PUBLIC SCHOOL MUSIC (accredited)

Music Appreciation with Louis Mohler

All credits count toward Diplomas and Degrees
Summer Grand Opera Season—student rates
Comfortable dormitories on beautiful campus

Write for Announcement to

C. M. HOWARD, Registrar
Highland Ave., Burnet Ave. and Oak St. Cincinnati, Ohio

REINALD WERRENRATH

Completes His 1927-28 Season
of
Seventy-Seven Appearances



Photo by G. Maillard Kessler

AUGUST 10—Colorado Springs, Colo.
" 12—Cedar Falls, Ia.
" 14—Miami, O.

SEPTEMBER 11—Buzzards Bay, Mass.
" 21—New York City.
" 28—Colorado Springs, Colo.

OCTOBER 3—Bangor, Me.
" 6 } —Worcester, Mass.
" 7 }
" 10—Manitowoc, Wis.
" 12—Stevens Point, Wis.
" 14—Watertown, Wis.
" 18—Quincy, Ill.
" 21—Bay City, Mich.
" 24—South Bend, Ind.
" 28—Atlantic City, N. J.
" 30—New York City.

NOVEMBER 3—Rochester, N. Y.
" 6—New York City.
" 8—Poughkeepsie, N. Y.
" 10—Greenville, Pa.
" 11—Washington, Pa.
" 13—Boston, Mass.
" 15—New Haven, Conn.
" 16—Westerly, R. I.
" 22—Sandusky, O.

DECEMBER 4—New York City.
" 7—Harrisburg, Pa.
" 9—Trenton, N. J.
" 10—New York City.
" 16—Godfrey, Ill.

JANUARY 4—Utica, N. Y.
" 8—New York City.
" 9—New York City.
" 15—Bronxville, N. Y.
" 17—Geneseo, N. Y.
" 21—Buffalo, N. Y.
" 24—Greenfield, Mass.
" 25—Marion, Mass.
" 30—Kingston, N. Y.

FEBRUARY 4—Buffalo, N. Y.
" 9—Augusta, Ga.
" 11—Miami Beach, Fla.
" 12—Miami Beach, Fla.
" 21—Bermuda.
" 27—Bermuda.

MARCH 3—Atlantic City, N. J.
" 6—Chicago, Ill.
" 14—East Orange, N. J.
" 16—Norwich, Conn.
" 17—Princeton, N. J.

MARCH 18—New York City.
" 19—Lewisburg, W. Va.
" 22—New Bedford, Mass.
" 23—New York City.
" 25—New York City.
" 27—Richmond, Va.

APRIL 2 } —Detroit, Mich.
" 3 }
" 5 } —New York City.
" 7 }
" 12—Tucson, Ariz.
" 14—Santa Barbara, Cal.
" 16—Los Angeles, Cal.
" 17—Long Beach, Cal.
" 19—Pasadena, Cal.
" 23—San Francisco, Cal.
" 24—Oakland, Cal.
" 26—Palo Alto, Cal.
" 28—Carmel, Cal.

MAY 1—Spokane, Wash.
" 4—Vancouver, B. C.
" 7—Calgary, Alta.
" 15—Joliet, Ill.
" 21—Newark, N. J.
" 26—Washington, D. C.
JUNE 3—Providence, R. I.

Season 1928-29 Now Booking

Management

WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.
250 West 57th Street, New York City

Chickering Piano Used

Victor Records

EAST

He is in a class utterly by himself. There is no other artist who can be compared with Reinald Werrenrath, nor to whom he can be likened. He is a singer of the blood. He is an artist, whose gift is the heritage of native songsters handed down from the Norsemen to the present day.—*Charles D. Isaacson in the New York Telegraph, March 26th, 1928.*

He returns this season unchanged in voice and style, which is to say that his hearers yesterday had cause for congratulation for an afternoon's entertainment of high artistic quality.—*New York Times, October 31st, 1927.*

He sang "Danny Deever" until your hair bristled and then his voice lilted some gay and tender love song, some luscious bit of lieder, into your very heart. And the audience clapped long and loud and demanded encore after encore.—*New York World, October 31st, 1927.*

Mr. Werrenrath proved himself in excellent voice and sang in a manner that left no wonder as to the reason for his ever increasing popularity.—*New York Sun, October 31st, 1927.*

A Reinald Werrenrath matinee at Carnegie Hall before a large and encore-hungry audience gave that always dignified and finished baritone a chance to stimulate his hearers anew through the refinement, intelligence and musical insight of his interpretations.—*Leonard Lieblich in the New York American, March 26th, 1928.*

Mr. Werrenrath was in excellent voice. And what is more to the point, that voice again proved itself to be at the service and under the command of an artist of keen perception and happy intuitions.

For over and over again one had the feeling that Mr. Werrenrath was giving release to the innermost soul of the music in hand.—*Boston Evening Transcript, November 14th 1927.*

His is the up-and-about voice, the voice which strides openly, treads firmly. His tone is round, full, vibrant—there is imagination in his shading, thought in his mood, happiness abounding in interpretation. Mr. Werrenrath has broadened his scope of song—measured his possibilities, which seem boundless, and with microscopic vision has focused a swiftly moving lens which reflects a profound aptitude for the niceties of his art.—*Boston Traveler, November 14th, 1927.*

With the single exception of John McCormack no one exceeds Mr. Werrenrath's ability to please all kinds of listeners in the concert hall. The enthusiasm of a large Sunday afternoon audience was sufficient testimony to the pleasure of the listeners.—*Moses Smith in the Boston American, November 14th, 1927.*

Anyone who has ever heard very competent baritones floundering in the breath-taking spaces of Handel or Bach coloratura, would appreciate the brilliancy with which Werrenrath performed his Bach yesterday. It was quite the triumph of the afternoon.—*Boston Globe, November 14th, 1927.*

The great baritone's rich tone coloring and powerful voice was received with great acclaim by his audience. The steady swing, the vital force in back of these songs is most intelligently interpreted by Werrenrath, who possesses an amazing faculty for being attune with every song he sings.—*New Haven, Conn., Journal-Courier, November 16th, 1927.*

MIDDLE WEST

Reinald Werrenrath proved himself not alone an artist in his line but so delightful in his personality and manner as to make the concert a two-fold pleasure.—*Sandusky, Ohio, Star-Journal, November 23rd, 1927.*

Mr. Werrenrath has been before the American public many years, but the charm of his personality, the quality of his splendid baritone, and the masterful technique seem not to have aged, only matured; a voice of fine power, colorful and flexible, the transition from one register to the other always smooth.—*Manitowoc Herald-News, October 11th, 1927.*

Reinald Werrenrath, who by sheer force of vocal merit has won a place among immortals of modern vocal music, provided the music lovers of Watertown and vicinity with a program that for beauty and mastery will remain ever at the top of the most notable attractions this city has experienced.—*Watertown, Wis., Daily Times, October 15th, 1927.*

A thrilled audience paid Reinald Werrenrath, celebrated baritone, frenzied homage on his first appearance here Friday night. Critics were unanimous in pronouncing it by far the greatest individual per-

formance ever given here.—*Bay City, Mich., Daily Times, October 21st, 1927.*

Eloquence, clarity of enunciation, style, beauty and variety of tone—all these elements were present in the song of this great American artist.—*Chicago Herald-Examiner, March 7th, 1928.*

Werrenrath, in the expression he gave the music allotted to Jesus, was complete master of the fitting style.—*Charlotte M. Tarnsey in the Detroit Free Press, April 3rd, 1928.*

Vibrant with personality of the singer himself was the recital of Reinald Werrenrath given to a large audience at the Miami Beach Gardens Sunday night. Clean-cut in his enunciation, virile, deep-chested and mellow-voiced, the noted baritone carried through his program with dominating masterfulness.—*Mrs. Addison Hall in the Miami, Fla., News, February 13th, 1928.*

The audience showed their appreciation with a great deal of applause which was directed especially to the beautiful and warm voice of Mr. Werrenrath, to his rare craftsmanship and to his sympathetic and charming personality.—*Santa Barbara, California, April 15th, 1928.*

Werrenrath has a baritone voice of wonderfully rich quality. His singing is not of the robust type, but he is capable of big thrilling tones and uses them effectively at climactic points. Added to this he has a splendid personality, and knows how to project both the text and musical phrases of his numbers with telling artistry.—*Thomas Vincent Gator in the Carmel, Cal., Pine Cone, May 4th, 1928.*

Werrenrath has both voice and personality. He sings songs right from his heart, and every tonal vibration plays on the heart-strings of his audience.—*Effie Leese Scott in the Tucson, Ariz., Citizen, April 13th, 1928.*

The rich, round baritone that is possessed by Reinald Werrenrath delighted an audience at the Auditorium last evening. He sang with fine-toned, cleanly enunciated, carefully devised qualities as of old.—*Roy Harrison Danforth in the Oakland, Cal., Tribune, April 25th, 1928.*

SOUTH

Mr. Werrenrath confirmed anew the collective impression of his work which has made him, as it were, a musical "best seller." He is a very fine artist and the reasons for his popularity are not far to seek. One forgets the technique of singing in the almost flawless perfection of his delivery. It is stunning—superb!—*Helen de Motte in the Richmond, Va., News Leader, March 28th, 1928.*

Werrenrath not only sings his songs, he actually lives them. His singing is far more than his glorious voice, it is Werrenrath the man. His keen intelligence, broad experience and taste combine with technique and voice into his message of song.—*Augusta, Georgia, Chronicle, February 10th, 1928.*

PACIFIC COAST

Werrenrath has won a distinguished place for himself on the concert stage of this country. His resonant baritone, intelligent musicianship and finished style have gained for him a large and devoted following.—*Edward Harris in the San Francisco Bulletin, April 23rd, 1928.*

The large auditorium was packed. In addition seats had to be placed on the stage to accommodate the overflow crowd, and Werrenrath was greeted with enthusiastic applause before he sang a note. After that one, two or three encores were demanded for each group of songs.—*Charles Woodman in the San Francisco Call, April 23rd, 1928.*

Thus Werrenrath remains the troubadour of the concert stage—an artist who dominates a field that he has made particularly his own. Songs of the sea, ballads of adventure, sagas of the earth's far places—these are Werrenrath's, and he brings to them an artistry that is as refreshing as the ocean wastes of which he sings.—*San Francisco Examiner, April 24th, 1928.*

It has been a long road that has led him to his present efficiency as one of the greatest baritone singers in the world. There is the free gush of a Campanari, the bodied bravura of a La Salle, and the

dash and daring of the typical American.—*Carl Bronson in the Los Angeles Evening Herald, April 17th, 1928.*

Mr. Werrenrath functioned with the vocal and artistic efficacy that have marked his long and steadily brightening career.—*Patterson Greene in the Los Angeles Examiner, April 17th, 1928.*

A crowded and enthusiastic audience voiced their appreciation of Reinald Werrenrath's offerings at last night's concert, demonstrating again that he is one of the most acceptable of vocalists who visit this city.—*Dr. W. F. Newman in the Los Angeles News, April 17th, 1928.*

Werrenrath is that rare artist, a singer of the old school to whom melody, expression, tone, shading, the real raison d'être of art, is the vivifying element of his message.—*Spokane, Wash., Spokesman-Review, May 2nd, 1928.*

This was Mr. Werrenrath's second appearance in Calgary, and judging by the rapt attention of the audience and the warm reception given every number, he has not lost any of his appeal; if anything he has established himself more firmly as a singer of extraordinary merit.—*Rev. Father Bolty in the Calgary Albertan, May 8th, 1928.*

Interesting Facts Regarding the Controversy Over the Premiere of Strauss' The Egyptian Helen

Evans & Salter, Elisabeth Rethberg's Managers, Make Clear Her Position in the Matter—Mme. Rethberg Sings the World Premiere in Dresden on June 6

In an interview with the *MUSICAL COURIER* regarding the world premiere of Strauss' *The Egyptian Helen*, to be given in Dresden in June, Lawrence Evans, of Evans & Salter, managers, made the following statement:

"As much wrong information has been published regarding the arrangements for the world premiere of *The Egyptian Helen*, which is to take place at Dresden on June 6th,

of appearances in the summer opera at Ravinia Park, in the United States. Dr. Reucker declared that, as plans had so far progressed for the festival, it would be practically impossible to change them, but he would do his utmost.

"In the interim influential circles in Vienna, a city to which Strauss owed much both in the artistic and financial sense, and where at one time he was conductor of the State Opera, insisted that *The Egyptian Helen* should be given its world premiere there, proposing Lotte Lehmann, Jeritza or some other prominent artist for the title role.

"Early in November, 1927, Dr. Reucker made a special trip to confer with Madame Rethberg in Berlin, telling her that if she would agree to sing in the opera's world premiere at Dresden the date of the entire festival would be changed that she might meet her American obligations. Rethberg declared the arrangement satisfactory.

"At this point in the negotiations, new obstacles arose. Suggestion had been made, as Dr. Reucker informed Mme. Rethberg, that simultaneous premieres be given in Dresden and Vienna. Thereupon the singer regretfully declared she must refuse as she was interested only in the world premiere. Consequently, final arrangements were again delayed. Though nothing definite had been brought about, officials of the Dresden Opera sent Mme. Rethberg, then resting at her estate on Lake Maggiore, Switzerland, a copy of *The Egyptian Helen* libretto.

"At the time of the conference between Rethberg and Reucker in Berlin, Fritz Busch was in New York as guest conductor of the New York Symphony Orchestra. Learning of the "simultaneous" premiere proposition, Busch at once cabled Reucker that if the absolute world premiere of the opera were not given in Dresden, he (Busch), would not give the work at all.

"Much discussion followed, but at the end of 1927 Strauss definitely gave the absolute world premiere to Dresden, furthermore expressing the wish that Madame Rethberg should not only create the role, but also sing ten additional performances in Dresden in the fall of 1928. For a third time Rethberg was obliged to decline; she was under contract for the California opera season at San Francisco and Los Angeles in the fall. Replying to Rethberg they made known their wish and the wish of Strauss that, regardless of this restriction, she should sing the world premiere at Dresden. Final arrangements to this end were concluded between Madame Rethberg and Busch at a conference in New York early in January, 1928.

"I am informed that in order to avoid any further friction resulting from the competition between Vienna and Dresden, the interested parties deputed Busch to go to Mme. Maria Jeritza in New York with the idea of getting her to sing in the performance of *The Egyptian Helen* to take place later in Vienna. Baron Popper, Jeritza's husband, told Busch that his wife's singing anything but the world premiere was out of the question. But, on the eve of Busch's sailing for Germany, the middle of January, Baron Popper communicated with the musical director, telling him that Jeritza had changed her mind and would agree to sing the later performance.

"Mme. Rethberg received a letter, the middle of February, from the Dresden Opera confirming her engagement for the world premiere there. With it was a score of *The Egyptian Helen* and the request that she allow no one to see it.

"In a musical publication, in February, there appeared a special cable to that paper. It stated *The Egyptian Helen* would be among the novelties presented at the Metropolitan next season and that Madame Jeritza would sing the title role. The cable further stated that Jeritza was the person for whom the opera was written, and that the singer for the world premiere in Dresden had not been decided upon.

"New York newspapers two days later published a semi-official statement outlining the plans of the Metropolitan for the coming season. Jeritza was the only singer mentioned in connection with a specific role, which was that of *The Egyptian Helen*.

"After leaving New York for Europe early in March, Mme. Jeritza was quoted in the New York Morning Telegraph to the effect that she could not be in Dresden at the time of the world premiere of the Strauss opera, and that

she graciously consented to allow Madame Rethberg to sing the title role at the world premiere.

"In the *Neue Freie Presse*, a leading newspaper of Vienna, there was published on March 25, 1928, an interview with Mme. Jeritza, who was quoted to the effect that certain conditions had not been met, and she was undecided as to just where or when she would sing the role of Helen.

"On April 7, there appeared in the New York newspapers a cablegram from Dr. Strauss, which said: "Certain facts about the opera were not correctly represented in the American press. Therefore I state that from the beginning the role of Helen was intended for Madame Jeritza. Upon request of the Dresden Opera House, and after mutual agreement between Mme. Jeritza, the Vienna Opera House, and myself, I consented to the first performance of the opera being given in Dresden. As insurmountable difficulties prevented Madame Jeritza from singing in Dresden, Mme. Rethberg was invited to sing the role there."

"A few days later, April 11, Mme. Rethberg cabled Dr. Strauss, asking what facts had been misrepresented in the American press. Strauss answered that he objected to the statements in the New York Times of February 5, and "American musical paper." The "statements" referred to were merely a regular announcement sent out by us (Evans & Salter), stating that Rethberg was to create the role of Helen.

"Again cabled by Mme. Rethberg, and asked to be more specific, Strauss did not answer directly, but through Dr. Reucker, on April 22, saying that he (Strauss), felt sure "everything would be cleared up when he talked with Mme. Rethberg on her arrival in Dresden."

"Preceding this, on April 12, Mme. Rethberg received a cable from the Dresden Opera and signed by Dr. Reucker, stating that the Dresden officials had never asked Madame Jeritza to sing at the world premiere.

"The following cables speak for themselves:

(TRANSLATED)

APRIL 10, 1928.

65 TD AS 645PM 92 RADIO

LCO ELISABETH RETHBERG

DOMANN 4645 DELAFIELD AVE NY
SITUATION IS THE FOLLOWING STRAUSS
HAD CASTING RIGHTS FOR WORLD PRE-
MIERE HELENA AND DECLARED HIMSELF
AT THE END OF OCTOBER IN AGREEMENT
WITH MY SUGGESTION TO GIVE TITLE
ROLE TO RETHBERG STOP AS IT DEVEL-
OPED IN NOVEMBER THAT ALSO VIENNA
AND JERITZA COUNTED ON WORLD PRE-
MIERE RETHBERG DECLINED TO APPEAR
IN CASE OF SIMULTANEOUS WORLD PRE-
MIERE STOP IN VIEW OF THE PROMISE
GIVEN FIRST TO DRESDEN BY THE COM-
POSER VIENNA WAS WILLING TO RELIN-
QUISH WORLD PREMIERE PROVIDING JER-
ITZA WOULD NEVERTHELESS SING HELE-
NA IN VIENNA STOP AFTER REQUESTS TO
THIS EFFECT WHICH SHE AT FIRST RE-
FUSED JERITZA FINALLY AGREED TO THIS
STOP REGARDS REUCKER

(TRANSLATED)

APRIL 12, 1928.

C 342 RADIO DRESDEN 37/36

NLT RETHBERG

HOTEL SEVILLA HABANA
SO FAR AS WE ARE CONCERNED JERITZA
WAS NEVER CONSIDERED FOR ROLE HERE
STOP STRAUSS BROUGHT JERITZA TO OUR
ATTENTION BUT HIS PREVIOUS AGREE-
MENT WITH US THAT YOU WERE TO SING
THE PREMIERE MADE FURTHER CONSID-
ERATION OF THE SUBJECT UNNECESSARY
STOP REGARDS REUCKER

"Returning to New York on April 20, from engagements in Havana, Mme. Rethberg sent out a statement which appeared in the metropolitan press to the effect that, in order to correct any misunderstanding about the world premiere of *The Egyptian Helen*, I wish to state that no one other than myself was asked by the Dresden Opera to sing the world premiere of this opera. Despite the fact that the composer had the casting rights to the opera, Rethberg's statement said, he immediately agreed to the suggestion made last October by the Dresden Opera officials to have her sing the title role in the world premiere. Mme. Rethberg sailed for Europe on May 5 and immediately began rehearsing for the premiere."

Alfred Russell Hurst's Summer Activities

Alfred Russell Hurst, teacher of theory and piano who in addition to his private class teaches at the Brooklyn Music School Settlement and the Institute for Musical Culture (John Torocco, director) in Brooklyn, will give an eight weeks' course of private lessons on the piano at his New York Studio, extending from June 11 to August 4. The term at the Settlement School closes on June 16, but the courses at the Institute for Musical Culture will continue throughout the summer.

Mr. Hurst expects to spend the month of August at his summer home in Margate, N. J., and to resume his teaching early in September.



ELISABETH RETHBERG,

soprano, who creates the title role of Richard Strauss' *The Egyptian Helen* at the Dresden State Opera on June 6. Mme. Rethberg will sing only four times in Dresden, as her engagement at the Ravinia Opera, Chicago, commences on June 20.

we desire to set forth certain details which we believe will fully clarify the situation.

"In view of the splendid production and performance which the Dresden State Opera gave his opera, *Intermezzo*, in November, 1924, it seems Richard Strauss felt constrained to promise Dresden the world premiere of *The Egyptian Helen*, on which he was already working when *Intermezzo* was given its world premiere.

"In the summer of that year, and prior to preparations for producing *Intermezzo*, Dr. Reucker, general manager of the Dresden State Opera, was personally requested by Strauss to invite Elisabeth Rethberg to create the leading prima donna role in the opera. Mme. Rethberg at that time was sojourning in the Alps. Dr. Reucker endeavored to locate her, unfortunately arriving at several points just after she had left. Finally, when he reached her it was only to discover that she was under contract to open the Metropolitan season in *Aida* on the date set for Dresden's world premiere of *Intermezzo*.

"In July, 1927, Mr. Fritz Busch, general musical director of the Dresden Opera, conferred with Strauss on the production of *The Egyptian Helen*, then nearing completion. The composer reiterated his promise to give the world premiere to Dresden, if his severe restrictions were met, one of the most important being that on his personal choice should rest decision as to who should sing it. Busch told Strauss that, if agreeable to him, the Dresden Opera officials would try to secure Mme. Rethberg for the title part in the world premiere. In this Strauss heartily concurred. It was then proposed to give the opera as the climax of a three weeks' International Music Festival at the end of June, 1928.

"While Mme. Rethberg was appearing as guest star at the Dresden Opera, the middle of October, 1927, Dr. Reucker asked her if she would sing the world premiere of *The Egyptian Helen*. She was forced to decline, being under contract during the scheduled festival period for ten weeks

MONA BATES

Pianist

SUMMER COURSE IN CANADA

to be held in Port Dover, a charming summer resort on Lake Erie, Ontario, July 2nd to Aug. 11th. A limited number of Students will be in residence with Miss Bates. One SCHOLARSHIP to be awarded.

For information apply Mona Bates, management, 61 Highlands Avenue, Toronto, Ontario, Canada.

Victor Records — Steinway Piano — Duo-Art Records

Recent Publications

(G. Schirmer, Inc., New York)

Off We Go! A book of poetry-pieces for piano, by Angela Diller and Elizabeth Quail.—Everyone who is interested in the musical education of children knows Diller-Quail and will realize that these names are an assurance of excellence. The authors know children thoroughly from long experience, and in this little book have provided just what very small youngsters need to get them started on the hard and thorny path of music. All that is hard and thorny in that path has been removed by the authors of this work, and one may be sure that children will look upon its use rather as play than as work.

Bizarresque, for violin and piano, by William Kroll.—Everybody nowadays is seeking the bizarre rather than the beautiful, and some are more successful in attaining it than others. The more successful they are the worse the music is, until by gradual steps one arrives at what we know as ultra-modernism, which to average ears is not music at all. In spite of the gazelles (or are they giraffes?) prancing through the leaves of the jub-jub tree on the cover, the music found inside of the cover is far from bizarre. Mr. Kroll is too good a musician to attain ideal modernism. This music not only has a real theme but it also has real harmony. It is needless to say that it is excellently and effectively written for the violin. It is a piece that should win its adherents.

Romance, for cello or violin and piano, by William Clifford Heilman.—This piece is more in the nature of the slow movement of a sonata or suite than the simple name "Romance" implies. It is not a solo with accompaniment of piano, but a duet for piano and cello or violin in which the piano has a large amount of the thematic material as well as much contrapuntal writing. Mr. Heilman has a style that is suave and pleasing and his Romance is an interesting work.

Church and Chapel Voluntaries, for piano, compiled by A. G. Dreisbach.—This book of 150 pages contains an interesting collection of music, which it certainly seems unnecessary to limit in its use and application by calling it Church and Chapel Voluntaries. It might be used for any purpose, not the least purpose being that of individual parlor entertainment. The pieces are all familiar, and most of them are old favorites by classic writers. It is an excellent collection of music written and arranged for the piano.

Harriet Foster to Teach This Summer

Harriet Foster, New York vocal teacher, who has had an extremely busy season, does not believe in launching a pupil before he is absolutely ready for public work and she has a number who are doing professional work with much success. A large portion of Mrs. Foster's pupils have been those



Photo by Underwood & Underwood

HARRIET FOSTER'S ATTRACTIVE STUDIO,
where she will teach during May, June and July.

whose voices have been injured by study elsewhere. She has quite a reputation for re-making such voices and perhaps her success has been so definite because she is thorough and careful in her method.

Several years ago, in Mrs. Foster's studio, the writer heard a young singer, Donald Black, and was much impressed with the beauty of his voice and fine schooling. Mrs. Foster has been cautious in presenting him before the public and he has started his career step by step. For several seasons he has sung small parts in Broadway musical comedies, and recently became a member of a stock company in Montreal where the bill is changed weekly, thus giving him plenty of experience. Since his engagement in that city, he has been much sought after for New York engagements, but Mrs. Foster prefers that he finish his Montreal engagement, where he is singing leading roles, before returning to Broadway. And the best part of it all is that Mr. Black abides entirely by Mrs. Foster's decision, because she has had so much experience as a singer herself.

Another artist-pupil, Anne Gunschel, is progressing nicely and is soloist at the Elmdorf Temple in the Bronx, where her lovely voice is attracting attention. A third Foster artist, Norma Delson, has been singing with success over stations WRNY, WGBS and WMCA.

Although Mrs. Foster has had a full season, owing to a

number of students who want to work into the summer she will continue to teach through July. Her studios are so light and sunny, as well as cool, that they make work there very pleasant.

An article on Mrs. Foster which appeared in the Nation Wide Review recently, said in part:

"The number of prominent musicians and teachers who are responsible for the dissemination of a proper knowledge of music in the metropolis is adding immensely to the prestige which this city has gained in recent years as a center of music culture.

"The aspirations of thousands of the younger generation are being satisfied today through the efficacy of musical instruction that is at once effective in method and filled with the highest possibilities as regards results.

"Foremost among those who are classified in the category of musical teachers in New York is Harriet Foster, an exponent of vocal culture whose capacity for service is measured by the growing popularity of her studio to which come students from every section of the city and from every class of society.

"This studio we may say is one that is regarded by critics and others in the musical world as competent starting ground for those whose intentions are to become proficient as singers. Voice culture is an art that demands painstaking training, competent knowledge and expert guidance in every phase of its technique.

"Harriet Foster has made her system one that is both simplified and comprehensive. Her standard is one that meets with the approval of the most noted authorities and she allows nothing to interfere with the fact that her students must be given a definite and complete cooperation in gaining a proficiency which will enable them to take an honorable and successful place, if need, in the professional life of the country."

Curtis Institute Adds Course for Conductors

Training of orchestra conductors will be included as a major subject among the courses at the Curtis Institute of Music next season, it is announced by Josef Hofmann, director. Dr. Artur Rodzinski, head of the orchestra department, will head the new division, which was begun several months ago. Students in this course are given actual experience in conducting the Students' Orchestra, and receive special training in transposing, score reading and theory.

Wilhelm Bachaus

Wilhelm Bachaus, whose portrait adorns the cover of this issue of the MUSICAL COURIER, belongs to that class of pianists who need little, if any, commentary. Wherever music is cultivated he has repeatedly been hailed as one of the world's foremost exponents of his instrument. Musicianship, technique, tone beauty and the various other attributes that go to make up the consummate artist are to such pianists sine qua non. After taking the capitals of South America by storm last summer, Bachaus proceeded to London, where he opened a European tour which all through the season just past has been an unbroken round of sensational successes. His appearances in recital and with the foremost orchestras of Europe were all duly chronicled in the foreign reports of the MUSICAL COURIER.

Of the pianist's plans for the near future there is not much to be said at the present time. A projected visit to Australasia, where he toured during the summer of 1926, has had to be postponed, owing to the great demand for him in Europe for the next season. Next fall and winter will probably find him still in Europe, with the likelihood that he will be heard again in the United States during the season 1929-1930.

The David Mannes Music School

157 East 74th Street, New York

A New Course, Season 1928-29

Training for
Music Leadership
in
Preparatory Schools

Information from The Secretary



PEABODY Conservatory Baltimore, Md.

OTTO ORTMANN, Director

The oldest and most noted school in the country offering tuition in all grades and branches, and a staff of eminent European and American masters, including:

Orlando Aprea
Frank Bibb
Charles H. Bochau
F. C. Bornschein
George C. Castello

Austin Conradi
Charles Cooper
Elizabeth Coulson
Edmund Ender
Frank Gittelson

Pietro Minetti
Alfredo Oswald
Margaret C. Rabold
Louis Robert
Alexander Sklarevski

J. C. Van Hulsteyn

Gustav Strube
Pasquale Tallarico
Howard R. Thatcher
Bart Wirtz
Eliza McC. Woods

Scholarships, diplomas, teachers' certificates, and academic credit in schools and colleges

SUMMER SCHOOL—JUNE 25 to AUG. 4

Circular announcing faculty and courses now ready

HANS BARTH

Pianist

N. Y. Herald Tribune, May 25/28

"Mr. Barth's technical equipment and style make him one of the most acceptable of the broadcast artists, for the crispness and tonal cleanliness that are his put little strain upon the capabilities of normal picked-up arrangements and reproduce, without blemish. Altogether it was a vivacious and faultless expositor of pianoforte playing, a delightful and fortuitous climax to series of note-worthy broadcasts."

Exclusive Direction

WALTER ANDERSON, Inc.

5 Columbus Circle, New York, N. Y.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505, 4506.
Cable address: Musicurrier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
WILLIAM GEPPERT, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS (Paris)
RUE DEVIRES
CESAR SACHSINGER (London)
THORNTON W. ALLEN, Managing Editor
J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 229 South Michigan Ave., Chicago. Telephone, Harrison 5110.

BOSTON AND NEW ENGLAND—270 Huntington Avenue, Room 202, Boston. Telephone, Back Bay 2181.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SACHSINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6453. LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267. Cable Address: Musicurrier, London.

BERLIN, GERMANY—C. HOOPER TEASE, Seeshelmstr. 27, Berlin-Charlottenburg 1. Telephone, Wilhelm 9144. Cable address, Musicurrier, Berlin. PARIS, FRANCE—NATALIE DE BOOBY, 47, Avenue de l'Opera. (Take elevator to 5th floor.) Telephone, Central 14-85. Cable address: Musicurrier, Paris.

MILAN, ITALY—ANTONIO BASSI, 31 Via Durini. VIENNA, AUSTRIA—PAUL REICHERT, Seefeldgasse 12, Vienna 1. Telephone, Vienna 72-9-47. Cable address, Musicurrier, Vienna.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and lay-outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

NEW YORK MAY 31, 1928 No. 2512

No one is too young or too old to enjoy music.

Pupils rely on teachers, of course, but teachers rely even more on pupils.

Youthful candidates are grooming melodiously for the harmonica championship soon to be contested for in New York.

"Ersatz" music now is going the way of all other "Ersatz" articles so much in vogue during and just after the war.

Outdoor music soon will be with us again. And so thinking, summer songs are being practised assiduously by the mosquito.

"Oscar Fried Here" was a recent headline, which made H. I. Phillips, the Sun's funny man, comment: "Better here than hereafter."

Those American communities which legislate against Sunday concerts would do better to make a law compelling persons to go to them.

A Graz newspaper says: "The best light music still comes from Vienna." Perhaps; but the loudest light music still comes from America.

A gentleman delighting in the name of Prince McBride claims the world's nonstop piano playing record of sixty-five hours. This leads the New York Sun to remark: "Each of 5,000,000 New York apartment dwellers is ready to swear that Mr. McBride is his next door neighbor."

The indefatigable Percy A. Scholes, English critic, who, before he stops, will have written more musical books than any other person in the world, says in his *Everybody's Guide to Radio Music*: "The triumph of the great composer is, not to translate a poem or a picture, but to transcend it." That has not happened often in the case of true masterpieces in literature and painting. Their tonalization has not dimmed the mighty originals. Such music still remains a "handmaiden to art." Even Beethoven's choral finale to his Ninth Symphony does not transcend the poem on which it is based, Schiller's *Ode to Joy*. The celebrated oratorios do not transcend the Biblical texts they illustrate. In spite of numer-

ous musical settings, the Heine poems continue to remain superior to the songs which they inspired.

The men of millions and the millions of men all are beginning to realize the value of music as the greatest single factor in the cultural advancement of our population.

The seventeen year old locust is due at about this time. After his first look around, he undoubtedly will chirp: "What in the world has become of Strauss, Grieg, Moszkowski, Saint-Saëns, Elgar, and the Liszt rhapsodies and operatic transcription?"

Unsuccessful musicians of 1927-1928 (if there were any) need not feel discouraged. Bradstreet's statistics show that during the same period there were 20,024 business failures, and among them 772 banks. The ratio of commercial failures was .88 of 1 per cent.

Artist McGurk, of the Evening Journal, pictures a singer, fat, fair and forty, upbraiding a shrinking little conductor after the concert. The accompanying dialogue is: "You fiddle-scraping idiot, why couldn't you and your half-witted orchestra have helped along my song better? Why, my voice was all but drowned." "Well, Madame, it would have been better, maybe, mit a couble more drums." That reminds one of the ancient story about Italo Campanini the tenor, when he was asked to study the role of Lohengrin. He went to a performance of that opera to acquaint himself with it. Afterward he said to his impresario: "My voice never could stand all that brass in the orchestration. There is too much of it. Some of it will have to be cut out when I sing the part." History records that Campanini made a success of his vocal venture but does not mention that Wagner's orchestration was "improved" in any way to meet the tenor's requirements.

Under the heading "No Land in Sight," our learned colleague, W. J. Henderson, writing in the Sun, describes the case of the modern composer as follows: "Most of the composers of the day seem to be sailing on strange seas with no land in sight. There is much experiment, but definite conclusions are wanting. The productions of the modernist writers are so various in apparent purpose that the disinterested observer can gain no idea as to what is to happen next. Stravinsky seems quite lost. Richard Strauss, a progressive of a former type, is evidently at the end of his creative period. Schoenberg is barely a name to the world. The youthful generation of composers shows no genius, but only moderate talent. Most of the young writers, to paraphrase an old quotation, rely on their memories for their music and their imagination for their technic." Trenchant words, and (we think) true.

In music, untruthful advertising is foolish advertising and very few musicians indulge in it these days. They have discovered that boastful publicity unbacked by merit reacts upon itself. However, publicity, and much of it, is more than ever essential to the success of even the capable and gifted musician; for merit is more frequent now than ever before, owing to the modern methods of training, and the high standards which the public expects musicians to reach and maintain. Intermittent publicity is the worst mistake of all, and kills its intended purpose through the lack of continuity. Timeliness, the Truth, Pithiness and Permanency, are the best things to stress in musical advertising, provided one chooses the best medium for the presentation. The best medium always has been, and more than ever is, the MUSICAL COURIER. Results prove this statement. Ask MUSICAL COURIER advertisers.

This is the time of year when orchestral guarantees are in the making; when successful concert and opera artists swashbuckle through the streets of Europe; when the music festivals over there are beginning to figure advance receipts; when managers round off dates for 1928-29; when baton wielders scan the horizons for symphonic novelties; when Master Classes are preparing to descend upon the illustrious masters; when cobwebs are forming in the Metropolitan and Chicago opera houses; when press agent tolls enrich the cable companies that function from Europe; when the musical sponsors of Ravinia, the Cincinnati Zoo, the Hollywood Bowl, the New York Stadium, Central Park, Minneapolis, and other American localities that harbor outdoor tonal seasons point out their advantages over Salzburg, Munich, and Bayreuth; when teachers wait for the ghostly footfall of the last departing student; when, in short, it is that indeterminate, silent, and unprofitable period between the end of spring and the beginning of summer.

DIGNITY

Dignity is one of the things that in music means success with a limited public, and respect, but not love, by a very much larger public and an almost infinite might-be public.

Dignity in this sense is not exactly the antithesis or opposite of lack of dignity. The word is simply used to imply that large class of music which never even momentarily descends to the popular or trivial. There are a few, but only a very few, composers who have attained this eminence or ideal, if it is an eminence or a desirable ideal. Opinions differ just as much as audiences differ. That is to say, those who love music of this dignified sort love it thoroughly, enthusiastically and unchangeably, and have only a more or less veiled contempt for everything that lies even slightly below this celestial plane in the lofty empyrean.

It is to some extent, at least, a fact that music has gradually become more dignified and possessed of greater depth of feeling as the years have passed. This is a statement naturally requiring broad qualification and a subject of infinite shade of variation and exception. It is scarcely possible to think of a serious composer of today writing the light sort of things that were written by even some of the great composers of a hundred and fifty years ago. The idea of reeling off page after page of the sort of things one finds in the piano works of Mozart and Haydn would certainly never occur to a serious composer today. Yet that music has not the quality that would make it fit into our popular idiom of 1928 either here or abroad. It has, in spite of all its thinness and triviality, a certain dignity which will forever mark it as classical.

But that is not the sort of dignity that prevents certain music from being listened to with pleasure by probably ninety-nine out of every hundred people—perhaps nine hundred and ninety-nine out of a thousand. The sort of music that accomplishes that purpose is much less tuneful than the ditties of the classicists. There are many pages in the music of Beethoven and in Brahms and other composers of the more modern classic school that are dignified but dull. Unfortunately, certain musicians of exalted standing in the world of art have so firmly set the stamp of their approval upon the works of these composers that the world has been led to believe that even the dullest of them must be accepted, whether we like them or not, and the feeling has come into existence that it is rather improper and not quite the thing to write music that is frankly beautiful. The world of audiences delights extraordinarily in the works of Tchaikowsky and the early works of Wagner; but the works of Tchaikowsky and many of the early works of Wagner are frowned upon by the upholders of dignity.

Yet it would be foolish, even rather dangerous, to condemn those who uphold these exalted ideals. It is a difficult thing at best to combat human taste, with its tendency toward descent. The public is like any solid and weighty mass—left to itself it drops with a dull thud. It needs the wings of inspiration to keep it aloft and the persistent preaching of those who believe in the dignity of musical art. And the sort of music which has the right to claim to be called art is an important factor in this undertaking.

But might it not be well for the arbiters of public taste to be a little less lavish in their praise of dull dignity? Do they not, today, by their attitude, encourage the productions of talentless technics, and discourage flights of free fancy? After all, even the vagabond may explore new fields!

Variations

By the Editor-in-Chief

At the luncheon which Otto H. Kahn gave last week for the American winners in the Schubert Centennial symphonic prize competition, he delivered a sage and sententious address on American art and music, whose present achievements and bright future he stressed with a strong note of optimism.

He is a strong believer in Young America, "whose music, architecture, literature, plays, acting, painting, and sculpture are not seeking to copy Europe, but to be racy of our own soil, and expressive with the tang, color, and atmosphere of this land."

"Sweeping all over our country," said Mr. Kahn, "is the pursuit of the spiritual and aesthetic—notwithstanding the 'wise cracks' at Rotarians, Kiwanis clubs and 'Babbity,' on the part of those of little faith and much flippancy, whose stock in trade is the belittlement of America."

An interesting anecdote related by the banker-patron of art and music referred to his recent tour to California. He was asked to address the Advertising Club of Los Angeles. He sent a wire from San Francisco inquiring as to the topic he was expected to make his subject. The reply came back: "Please speak to us about art."

When Mr. Kahn was quite a young man he had occasion to go into conference with the late James A. Stillman, head of the National City Bank. The elderly financier praised his young colleague's ability, and added: "You should go far in the banking business, Kahn, but I would like to point out to you one mistake which I think might militate against your eventual success. You are intensely interested in music and art. Give it up, because if you don't, bankers will refuse to take you seriously." Mr. Kahn kept on with his cultural hobbies, and in spite of the Stillman prophecy, he has no reason to be dissatisfied with his success.

The purpose of the Schubert Centennial celebration and contest, Mr. Kahn set forth, "is to encourage young musicians to exploit the possibilities of classical form and encourage them in the return to melody—because music which is not melodious, which does not spring from the soul, but from the brain, which does not portray the emotions but exhausts itself in seeking the technically startling, is no music, but merely a manifestation of cerebral ingenuity, usually accompanied by psychic impotence."

Mr. Kahn's remarks closed with highly complimentary tributes to the Columbia Phonograph Company for initiating the Schubert Centennial; to Frederick N. Sard, for his tactful handling of the contest; to the winner, Charles Trowbridge Haubiel; the recipient of the second prize, Louis Gruenberg; and to Frederick Stahlberg, who captured the third prize, honorable mention.

Our own notion of one great thing accomplished by the Centennial observances is that 120,000,000 Americans now know another great Schubert beside Lee and Jake.

We forgot to tell you a little story in our several recent reminiscences of Chicago.

A group consisting of Mr. and Mrs. Carl D. Kinsey, Mr. and Mrs. Rene Devries, and the writer of these lines, were seated in the Kinsey apartment at the Edgewater Beach Hotel, preparatory to descending to the dining room, when a discussion arose as to the musico-educational value of the player-piano, radio, and phonograph. One of the male trio launched into an enthusiastic endorsement of those inventions as potent factors in familiarizing the non-concert-going public with good music and with the names of the artists who perform it.

The arguments pro and con grew animated. In his affirmative that the endorser made the assertion that the player-piano, radio, and phonograph "have made household words of names like Paderewski, Mary Garden, McCormack, Kreisler, and others of similar talents and achievements."

"Oh, poppycock," from one of the dissenters; "You are joking, aren't you?" from the second.

Their jeering drove the enthusiast to proof. He offered to wager a modest sum that any elevator boy who was to take the party downstairs would be able to verify the assertion.

"Ha, ha," from scoffer No. I; "Bah," from scoffer No. II.

We all stepped into the first elevator that came along, and the boy was asked: "Who is the greatest

pianist in the world?" He looked astonished but replied: "That fellow Paderewski, I guess."

"Who is John McCormack?" continued the questioner. "A tenor," was the ready answer.

"Well, who is Mary Garden?" inquired the doubter, feeling like The Wanderer playing his "Ask Me Another" game with Mime, in Siegfried. "Mary Garden sings at the Chicago Opera," was the lad's response to the third question.

The wager won, counsel for the defense grew daring, and when the party had been seated at table, he asked the colored waiter to name the greatest pianist in the world: "Ah guess it's Mister Paderewski," he said. "Do you know Roland Hayes?" was ventured. A broad smile accompanied the answer: "He's the tenor that sings in concerts."

The head-waiter (white) was called next. To him the query was put: "Who is the world's greatest pianist?" "I suppose most people would say Paderewski," he remarked thoughtfully, "but personally I like Godowsky, and also Bauer and Rachmaninoff are not to be overlooked. Cortot, too, has his good points, but"—

"You aren't a head-waiter," Scoffer No. II cried out in agony; "you're a music critic."

Other waiters were questioned, and all of them stood the test successfully, not only with reference to the artists already mentioned, but also in the case of Kreisler, Heifetz, Galli-Curci, Elman, Chaliapin, Gabrilowitsch, Hofmann, and several other super-celebrated personages.

The only setback received was in the lobby of the hotel on our way out, when the party passed an elderly man who was manipulating a vacuum sweeper over the carpet. Scoffer No. I, by this time carried away with the zest of the game, asked him "Who was Beethoven?" The victim stammered: "I don't know." "What is your nationality?" continued the inquisitor. "I'm a German," the man replied.

And if you do not believe everything we have just told, or think that we have exaggerated it, you are at liberty to ask Mesdames Kinsey and Devries, who from the very beginning of the discussion were one in faith and conviction with the ardent defender of the phonograph, player-piano and radio as the most practical household aids in the knowledge of good music and good musicians.

Rudolph Ganz, the pianist, told us about an amusing operatic episode concerning a Wagnerian conductor and a veteran Isolde. The incident took place quite a number of years ago during a rehearsal at the Metropolitan, when Alfred Hertz was in charge of German opera there. During a pause, Hertz called out to the lady: "My compliments, you have the most remarkable musical memory I have ever encountered." Madame X., much flattered, said: "Thanks. You are very kind." Hertz went on: "Yes, you make the same mistakes I used to notice when I conducted for you fifteen years ago."

It was Ganz, too, who gave us a new definition for "rubato." He explained that it is, "playing a piece the way it should not be played." Nevertheless, we warrant that he does not tell that to his pupils.

The latest musical anecdote is about a Scotch pianist about to play a concerto in public. He was so parsimonious that he wouldn't give the orchestra the A.

We hear of a new composition called *Pantomima Mimosa*. That enthralls us with the plan to write a Comidrama Operafilmsonatarhapsody.

S. K. J. sends us a newspaper clipping about a professional singing lady, Mme. Carmen Reggio, who is said to have climbed the stairs of the Woolworth Building in 13 minutes and 4 seconds in order to win a wager of \$3,000. Our correspondent adds this comment:

Dear Variations:

This is a new way for Prima Donnas to get in the news columns of a paper. Don't blame them. That's the only way to give them box office value.

This is what the public likes, while the poor critic's accumulation of adjectives and superlatives goes comparatively unnoticed.

Yours truly,

S. K. J.

Well, at least that was one way to get up in the world quickly. However, our own notion about the

lady is that she tried to convince the public of her excellent breath support.

Dear Variations:

I send you three true jokes and hope you like them.

"Is this the ticket office? I want a seat for the Flonzaley concert. Be sure and give me a seat where I can see the piano."

Boy at Movie. "Mother, why are the lights on? When will the picture start?" Mother: "Hush, dear; this is the overture. Listen to the music." Silence and slumbers. Picture is well on the way when he awakes and asks anxiously, "Is the detour over yet?"

Quotation from a Carolina paper: "There will be a musical concert at Town Hall on Tuesday night."

The day after we received the foregoing communication, signed, this note followed from the same writer:

I sent you some jokes yesterday and I put my name to them. Please don't use it. Just let them go in (if you use them) without signature. I didn't stop to think that some of the people in the church where I sing, might resent my exposure of their private musical lives.

Ancient history note—Dudley Buck, the vocal pedagogue, used to be a concert violinist.

According to some critical belief, when composers die they are famous, and if they live, they are infamous. For the use of the general public we offer a motto to be placed in the bowler, straw hat, beret, or cloche:

Close your ears to this suggestion:

"Is it old or is it new?"

Only ask yourself the question,

"Is it false or is it true?"

Many musical artists will spend the summer and American dollars in Europe.

How in the world did Malibran, Palestrina, Gluck, Farinelli, Beethoven, Weber, Bach, and Mozart, ever become great without pictures and interviews in the newspapers?

Remember that if you as a serious musician are caught listening to a piece of jazz you like, you are expected to say: "I was just studying the bizarre harmonic pattern and the rhythmic design. Popular music has become quite polyphonic, too, of recent years, don't you think?"

Those critics who keep saying that there are too many concerts in New York never tell us just how many there ought to be.

Strangely enough, no opera composer has created more chaste and virginal characters than Wagner, as Parsifal, Lohengrin, Senta, Elsa, Elizabeth, and all the members of the Parsifal Y. M. C. A.—Young Men's Grail Association.

We think it was Philip Hale who said that Radames in Aida, vacillating 'twixt the lovely slave and the beautiful princess, usually reminds him of the indeterminate ass standing between two bales of hay.

Wet or Dry is not only the political slogan for the coming election. It also is the burning issue with all the sponsors for the impending season of outdoor music this summer.

LEONARD LIEBLING.

WHO WILL ANSWER THESE QUESTIONS?

It is not long since an interesting new symphony by an American composer was given by Alfred Hertz and the San Francisco Symphony Orchestra in San Francisco. It is called a New Symphony in an Older Style, and is intended to represent the devil-may-care spirit of old San Francisco and the great disaster which brought out that spirit so magnificently. Those who have heard the work say that it is an important contribution to American music. Its author is Frederick Warnke.

One would like to ask the following questions:

How many conductors of American orchestras know that such a work has been written?

How many conductors know that the work was given?

How many conductors will show their respect for the judgment of Mr. Hertz in giving the work by endeavoring to become acquainted with it?

How many Americans ambitious for the success of American music will put down the name of Warnke as one likely to aid in its progress?

In other words, does it mean anything at all to anybody anywhere except the composer himself when a new American work by a new American composer is given?

NEW YORK, May 24.

Tuning in With Europe

Paul Morand, one of the most brilliant of contemporary French authors, prophesies that music and sport will be the two great pleasures of humanity in 1958, and that love will no longer be considered the most vital thing in life. We are glad to hear it, since in thirty years' time love will probably not have the same fascination for us anyway. Our interest in sport will, however, be even more platonic, though music of one kind or another (probably celestial) may still be an important factor.

* * *

The Food of Love

Joking aside, however, Mr. Morand seems to have left out of consideration the all-important laws of cause and effect. Even before Shakespeare music was "the food of love"; and love, in turn, has been the food of music for centuries. This, we know, is all wrong and out of line with the modernists and the anti-romanticists, but it's true all the same. It's love that makes the old world go round, and we, for one, don't wish to live in a generation that takes its sole inspiration from baseball and allied activities. Mr. Morand says that in his mythical 1958 there will be "great developments in eugenics, and institutions for the cultivation of beauty will be spread through all our large cities." Eugenics, instead of love, will see to it, presumably, that there will always be a rising generation of sportsmen, and "institutions for the cultivation of beauty" will make Apollos and Venuses of us all. But what for? What we want for the cultivation of beauty will be spread through arms and legs.

No, sir, the greatest institution for the cultivation of beauty is love. And its handmaiden is art.

* * *

Too Much of a Good Thing

The esteemed critic of the London Morning Post says that "despite its length," the Schubert C major symphony remains "one of the most glorious pieces of music in the world." Despite? Why not "because"?

* * *

Mozart, Jazz and Gershwin

"Bach and Mozart wrote dance music. Mozart incorporated a dance, the minuet, in his symphonies. Today there is not a highbrow in the world who will not listen with rapt attention to a Mozart symphony or a Bach suite." Thus George Gershwin in defense of jazz, writing in the London Daily Mail. Yes, Mozart and Bach wrote dance music. The modern jazzists, however, write nothing else. To Mozart the dance was a kind of comic relief. To the jazzists it is serious, which makes it a bore. What we want is not a jazzist to write a symphony, but a symphonist who will make the right use of jazz—as Mozart did of the minuet and Chopin (not Johann Strauss, with all due respect) of the waltz.

* * *

"Don" Dons a Dress Suit

A Viennese producer, we see, is going to take the advice given in this column not long ago, to do opera in modern dress. Don Giovanni is to be the first victim, and the occasion of the experiment will be the Mozart Festival in Paris. Reinhardt is to do the staging, with Bruno Walter at the conductor's desk. Prof. Strnad, whose brain hatched the idea, has designed the scenery. "Since Mozart does not mention any definite date or time in his opera," he says in an interview, "there can be no objection to its modernization. The figure of Don Giovanni will be an eternal problem at all times (not according to Mr. Morand) and therefore he may and ought to dress in modern style." We ought to agree, but somehow we shudder at the thought. Still we are curious to hear the Don sing his Champagne aria while Leporello helps him into his dress suit. As for the ladies, bless 'em, they will look less like stuffed eiderdowns.

* * *

That Soulful Wobble

A London movie organist explains in a daily paper why he uses the "wobble"—in other words the tremolo or "vox humana," and confesses that at least 25 per cent. of all movie music must be played with the "wobble step and fancy effects" in order to hold the audience. But he varies the dose according to the audience. "Take my Saturday night audience, with three recitals. From 5:30 to 6:30 it is possible to play in legitimate style, with a sprinkling of wobble. At 8 o'clock it requires more. At 10 o'clock it has to be practically all wobble; and a mixture of tremulant solo is generally the most effective method of reducing the audience to listening without talking." This is what is called bringing music down to the people. (Or vice versa.)

C. S.

CHARACTER IN VOICES

There are many more beautiful voices in the world than there are beautiful characters behind them. The same may be said, of course, of violinists and pianists as of singers. But violins and pianos are purely musical instruments with no other function than to make music; whereas the voice is an organ of the body, like a finger or an ear, and need not be used for musical purposes at all. Here and there is a human voice which can be used as a musical instrument, though its actual beauty of sound is never, or rarely, as perfect as the fine tone of the best musical instruments. The supreme attraction of the human voice lies in its command of the attention of the hearer. The spoken word commands the attention as much as the phrase that is sung. In the midst of a variety of noises the ear will at once pay attention to a word from a human voice. And in the midst of a passage of music played by instruments the ear will immediately attend to a vocal phrase, because the human voice has the first claim on the attention of the human ear.

The voice, then, being a part of the human body, is a much more delicate register, or barometer, of the mental and emotional culture of the performer than a piano or a violin ever can be. It reveals at once the character of the singer. It shows in too many cases that the singer has only a voice.

Pianists and violinists do not take up music as a profession merely because they own good instruments. They are driven into music by a love for it, though they frequently have unsuitable hands as executants. Well meaning friends do not say: "You must become a violinist because your parents have left you a magnificent Cremona violin."

It is no exaggeration to say that most violinists have begun with wretched instruments. Their greatest difficulty is to come into possession of a fine Cremona violin, if possible. The violinist is urged on by a love for music, and not because he happens to have a beautiful instrument. With the singer the voice is nearly always the deciding factor. And beautiful voices are often given to unmusical boys and girls. Pretty faces are found on dolls, and the features of an Adonis often grace a blockhead. The reason why so many critics say that singers are not musicians, is that so many unmusical persons are vocalists only because they have voices and not because their musical natures drive them to become musicians. But it is silly to say that a singer cannot be a musician, for the great singers are necessarily musicians. A popular vocalist may get along with a fine voice; a great singer must be as much of a musician as a great violinist.

The voice, however, has a way of revealing the culture and the personality of its possessor more effectively,—more blatantly,—than a piano or a violin can reveal the culture and personality of the executant. If the singer is dull, or nervous, or vulgar, or weak, he shows his failings at once to his audience. If he has imagination, pathos, humor, delicacy, nobility of sentiment, he reveals his qualities as soon as he begins to sing. Culture, or the lack of it, will make or mar a vocalist very quickly. Ill health shows in the voice. And the winebibber and friend of sinners has a vocal quality which is all his own.

The singer pays the full price for his faults, when he has any, and reaps a richer harvest than the instrumental artist garners, when he has success.

THE AMERICAN SPIRIT

Harper & Bros., New York and London, has issued a volume called The Song Book of the American Spirit, a collection of American folksongs collected by Katherine Stanley-Browne and illustrated by Rudolph Stanley-Brown. There is nothing remarkable about the collection except the fact that the compiler has undertaken to include in it what the title indicates, the American spirit. In a foreword she says that on any picnic, when the last sandwich is eaten and it is nearly time to start for home, American boys and girls will be singing I've Been Working on the Railroad, My Evaline, I Was Seein' Nellie Home, Jingle Bells, O, the Bull-Dog on the Bank, My Bonnie, and so on, and that it is this sort of thing that she feels best expresses the American spirit. Most people will agree with her. We are looking everywhere for American music and the American idiom—everywhere, that is, except where it is most likely to be found—namely, in the songs that have for some reason or other lived in this country for many, many years, and have been persistently sung by young and old Americans, while thousands upon thousands of other songs have been forgotten.

The collection under discussion unfortunately includes a number of things which are not universally known to Americans and which are not sung by white

News Flashes

Vladimir Shavitch Acclaimed in Russia

(Special radiogram to the Musical Courier)

Moscow, Russia, May 28.—Shavitch colossal success at Moscow. Reengaged for next April and May. BELASIEFF.

Krueger Success in Vienna

(Special cable to the Musical Courier)

Vienna, May 24.—Karl Krueger scored great success as guest conductor of Vienna Symphony Orchestra. Crowded house. Enforced repetitions. Big applause. American Embassy present. (Signed) BECHERT.

Canadian Folksong and Handicraft Festival Held in Quebec

Quebec, Canada, May 28.—The second Canadian Folk Song and Handicraft Festival came to a close this evening with a folk and Canadian historical costume ball in the ball-room of the Chateau Frontenac. The seven concerts which were given from May 24-28 attracted numerous visitors from various points in Canada and the United States. A complete report of the proceedings will appear in next week's MUSICAL COURIER. Z.

Aida Opens Buenos Aires Season

According to a cable received from Buenos Aires, the season at the Teatro Colon opened May 23 with an excellent performance of Aida, conducted by Tullio Serafin, who received a hearty reception from the brilliant audience. This was his first appearance after an absence of two seasons. Bianca Scacciati sang the title role and Lauri-Volpi was a heroic and powerful voiced Radames. Luisa Bertana as Amneris, Benvenuto Franci as Amonasro, and Tancredi Pasero as the High Priest, completed the cast. President Alvear and his wife, Donna Regina Pacini, the Italian and North American Ambassadors and the social elite of Buenos Aires were present and joined in the homage paid Ottavio Scotto, the director.

A second cable, received May 26, states that on the 25th, National Day (compared to July 4th in the United States), Traviata, with Claudia Muzio, was given before an audience that included the President and entire diplomatic body of the capital. This marked Muzio's initial appearance of the season. She was tremendously applauded. Pedro Mirassou was cast as Alfredo, and Riccardo Stracciari as Germont Père. Again Serafin conducted with his usual authority and after the second act he and Scotto were summoned to the President's box and congratulated.

Americans under the conditions described in the passage quoted above from the preface. White Americans, for instance, do not sing Swing Low Sweet Chariot at their picnics, or any other Negro Spirituals. Nor do they sing Stars of the Summer Night, words by Longfellow, music by I. B. Woodbury. If any investigator were seriously to endeavor to find out what the people of America have sung for the past generation or two, he would then be able to tell the world what the American idiom is. The Stanley-Browne book is a good start, but it would need, if used as a scientific document, revision and amplification.

VOLPE IN MIAMI

At the last of thirteen concerts conducted by Arnold Volpe with the symphony orchestra of the University of Miami during the past season there was an audience of 5,000 people. This fact, together with his many other achievements as a musical pioneer in Florida (all of which have been duly chronicled in the MUSICAL COURIER from time to time), is eloquent testimony to the character of the work he has done in the brief time that he has been the musical mentor of Miami. A few more seasons of Volpe and Miami should have a musical boom which will measure up to its real estate boom of a few years ago.

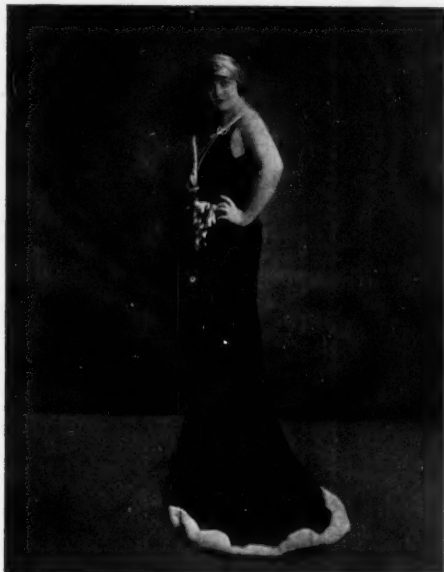
AN EMBARRASSING MOMENT

It was at the opera—a Wagner night. The orchestra worked up to a great climax, the music grew louder and louder. Came a sudden stop and silence—except for the words "I generally fry them in butter" which rang from one of the first tier boxes.

Rosa Ponselle Thrills Staten Island Audience

The Staten Island Choral Club chose Rosa Ponselle, Metropolitan Opera soprano, as soloist for its sixth annual concert at the Ritz Theater, Port Richmond, on May 23. The proceeds were for the benefit of St. Vincent's Hospital.

Miss Ponselle scored a personal triumph with the large audience. She was in the best of vocal condition. Her natural graciousness won her audience from the first. The



© Mishkin

ROSA PONSELLE

gifted singer's initial contribution was Pace, Pace Mio Dio, from La Forza del Destino, sung with tonal beauty and depth of feeling. Then came a group of four songs by Caccini, Paisiello, Schumann and Fourdrain, which aroused so much enthusiasm that Miss Ponselle had to give four encores before the enchanted listeners would let her go. For the first number of part two, Miss Ponselle elected to sing the Ernani Involami (Verdi), an admirable vehicle for displaying her gorgeous voice. The audience realizing that it was hearing one of the finest artists of the day rewarded Ponselle with tumultuous applause and she gave three extra numbers. At the close of the concert a group of four numbers—by Winter Watts, Grieg, Sadere and Carew—was given and Miss Ponselle was tendered another demonstration. Again three encores were forthcoming. As for bouquets, there were at least five or six.

The club opened the program with a choral prologue, after which the women's chorus rendered three numbers with a nicety of tonal balance and finish. The men's chorus, too, came in for its share of honors, two Irish folk songs being particularly enjoyed. All in all the sixth concert of this organization was an artistic success and the large audience thoroughly enjoyed it. R.

Reception and Musicales at Tomars Studios

Rose Tomars, New York vocal teacher and singer, assisted at the last literary and artistic afternoon of the Franco-American Ladies' Society, Le Lyceum, Waldorf-Astoria Hotel, April 7. Mme. Tomars, an active member of the society, was enthusiastically applauded after her artistic rendition of French songs by Massenet and Dubois; Mme. Leon Nicholas was the able accompanist. Dr. Ernest Chenel, professor at Columbia University and City College, gave an interesting lecture on poetry, and many French and American notables were present.

April 20 Mme. Tomars gave a reception and tea at her home for the ladies of the Lyceum, combined with a musicale intime, closing her season of social activities. Mme. Tomars presented one of her youngest pupils, Catherine Kothe, in English songs; Miss Kothe, seventeen years old, revealed a beautiful and well developed dramatic soprano voice, which gave evidence of the artistic guidance of her teacher. Other assisting artists were—Florence Britt, gifted young violinist, who gave several selections; Mrs. E. Berylson, who offered delightful piano solos, and Miss A. Spellman, who thrilled the guests with recitations in French and English.

Mme. Tomars sang Im Herbst (Franz) and Amoureuse (Massenet) with her usual vocal and artistic mastery, and as a final number Mme. Tomars and Mme. Nichols played Brahms' Hungarian Dances for two pianos, to the delight of the guests.

A large and brilliant gathering attended, among whom were Princess Marie De Bourbon, Countess Josephine De Castelvichio Frabasilis, Mme. Carlo Polifeme (president of Le Lyceum), Marquise A. De Kerosett, Mme. R. D'Amour, Florence Leo, Mrs. Ernest Kepple and Mrs. G. Porter.

Mary Miller Mount a "Sympathetic Accompanist"

During the week of May 6, Mary Miller Mount appeared as accompanist for Reba Patton's recital in the Academy of Music Foyer, Philadelphia; in a performance of the Persian Garden in Abington, Pa., with the Euterpean Quartet, and at a private musicale in Haverford, Pa. Following Mrs. Mount's recent appearance as accompanist at a recital given by Mac Mackie and David Miller, the critic of the Philadelphia Public Ledger stated that "Mary Miller Mount, at the piano, gave the singers her usual sensitive and understanding assistance." According to the Bulletin, "Mary Miller Mount was at the piano, with her well-known facility and sympathy as accompanist yielding to the mood and supporting the efforts of both singers, in solo or duet, with admirably sustained care and judgment."

The end of June Mrs. Mount will go as usual to Avalon,

N. J., but as many of her pupils wish to continue their studies during the summer, she plans to return to Philadelphia for one day each week.

I See That

Alexander Kisselburgh scored success in Faust at the Keene, N. H., Festival. The Guilford Organ School held its commencement this week. Eleanor Painter has some interesting things to say in interview. Aurora Mauro-Cottone distinguished herself as pianist at Wanamaker Auditorium, New York. Henry F. Seibert has been appointed official organist of the Town Hall, New York. The Tollefsen Trio celebrates its twentieth year. Oskenton, Indian Mohawk baritone, goes to Europe until January, 1929. Lynnwood Farnam pupils gave a series of four organ recitals. Mary Seiler, harpist, will sail for Paris on June 2. Max Jacobs, violinist-conductor, will hold a master violin class this summer at his old Colonial house at Hampton, N. J. Edith Harcum, pianist and head of the Harcum School, and Willem Vandenburg, cellist of the Philadelphia Orchestra, will appear in joint recitals next season. Florence Austral and John Amadio, after a successful season in America, including many festival engagements, are vacationing in Europe. Alexis Rieni has written an interesting article on Moussorgsky as a Man. A reception was tendered to Leopold Stokowski in Paris. Titta Ruffo gave a brilliant recital in Paris. The prize winners in the Chicago Musical College competition were Gladys Heath, Frederick Dvornich, Pearl Walker Yoder, and Marshall Sumner. The annual May Festival of the Lawrence College of Music was a notable affair. Elman scored a veritable triumph at two recitals in Paris. Evans & Salter have announced definitely that Elisabeth Rethberg will create the role of Helen in Strauss' The Egyptian Helen which will have its world premiere at Dresden, thus ending much public debate. The first American performances of Monteverdi's Combattimento di Tancredi e Clorinda and Handel's Xerxes were given by the music faculty of Smith College. The Chicago North Shore Festival was a brilliant affair with noted artists as soloists. Thirty-five thousand people were present at the thirty-ninth Ann Arbor Festival. Hermann Wunsch of Berlin won the first prize in the preliminary Schubert competition for the Germany-Holland division. Stravinsky's new ballet, Apollo Musagates, is to be produced in London by Diaghileff. Harriet Foster will continue her classes through July. Boza Oumiroff will sail for Europe on June 2. Pupils of Louise St. John Westervelt appeared recently with credit in several exacting programs. Josef Lhevinne will conduct a master class at the American Conservatory in Chicago this summer. Louis Graveure and Eleanor Painter have returned to America. Alexander Lambert will sail for Europe on June 2.

Federation of Glee Clubs Contest

A contest was held in Springfield, Mass., on May 26 by the New England Federation of Men's Glee Clubs. The MacDowell male choir of Springfield, last year's first prize winner, acted as host to the federation this year. More than five hundred singers were included in the groups which contested for New England honors.

The Federation includes the following clubs: John Hancock Glee Club, Methuen; Nashua Male Chorus, Nashua, N. H.; Mendelssohn Glee Club, Worcester; Wollaston Glee Club, Wollaston; Highland Glee Club, Newton; Beverly Men's Singing Club; Verdandi Male Chorus, Providence, R. I.; MacDowell Male Choir, Springfield; Masonic Choir, Lowell; Sanford Men's Singing Club, Sanford, Me.; Portland (Me.) Men's Singing Club; Dedham Men's Chorus; Dennison Men's Glee Club, Farmington; Plymouth Glee Club; DeKoven Glee Club, West Lynn; Parker Glee Club, Auburn-Lewiston, Me.; Hyde Park Glee Club, and Ware Male Choir, Ware.

Hofheimer Pupils in Recital

Grace Hofheimer will present about ten of her piano pupils in a recital at Studio 601, Steinway Hall, on the afternoon of June 3.

Obituary**EUGENE BERNSTEIN**

Eugene Bernstein, Russian pianist, died suddenly of heart disease at his New York home on May 23. The deceased is survived by his wife, Felice, and his daughter, Constance.

Mr. Bernstein came to America in 1893 and soon gained prominence in New York as a pianist and exponent of chamber music. Together with his brothers, Michael and Arthur, violinist and cellist respectively, he established the Bernstein Russian Trio, which gained renown in towns of the United States, Canada and Europe, specializing in Russian music. They were the first to play a work of Gretchaninow in America. In 1895 the pianist organized the School of Music in Spokane, Wash., where he personally held master classes. Mr. Bernstein was born in Odessa, and was graduated from the Philharmonic Conservatory of Music in Moscow. His initiative in matters musical and his genial personality made his home in New York the gathering place of musicians, among whom the most eminent were glad to avail themselves of the hospitality of one of the city's most popular artists.

Ruth Shaffner Returns to New York From Tour to Pacific Coast

Sings With Los Angeles Philharmonic Orchestra and Receives Unstinted Praise From Critics—Summer Plans Include Appearances at Conneaut Lake and Chautauqua

Ruth Shaffner has returned to New York following a concert tour to the Pacific Coast which included two appearances with the Los Angeles Philharmonic Orchestra, under the direction of Georg Schmevoigt. Elsa Alsen and Florence Austral were soloists with this orchestra at two preceding pairs of concerts. Miss Shaffner is a native of Los Angeles, and the critics were unanimous in declaring that the community could well feel proud of the impressive success scored by her and satisfaction over the fact that the Philharmonic management did not permit the "taboo your own artists" slogan to stand in the way of engaging her as soloist. One of the critics further declared that it is not because the soprano is a Southern Californian that one commends the fact of her engagement, but because of her merited recognition despite the fact that she is a Los Angeles girl.

Miss Shaffner sang two numbers with orchestra by Joseph Marx, Hat Dich Die Liebe Berührt and Und Gestern Hat Er Mir Rosen Gebracht, and also the Alleluiah from Mozart's Exsultate, and according to the Times, she received a mighty welcome and proved by her excellent performance that she deserved it. The critic of that paper also called attention to the fact that the intonation in the two Marx numbers, with their modern disregard for natural intervals and their very sketchy and atmospheric orchestral background is not an easy attainment, but that Miss Shaffner sang precisely in the center of the notes with ease. To quote Carl Bronson in the Herald, "The new luminary in the vocal field was none other than our own Ruth Shaffner, who has been devoting the last two years to study abroad and returned to us last night as an artist of stellar magnitude whose beautiful soprano qualities instantly changed a critical audience into a clamorous unit of approbation." Rube Borough gave it as his opinion in the Record that Miss Shaffner provided a distinctly pleasurable thrill with her two songs in German by Marx, and that her beautiful voice served her well. Patterson Greene was equally enthusiastic in his praise, stating in the Examiner that the greeting was to Miss Shaffner, returning in triumph to show her home town how splendidly her voice had developed in the last two years. Bruno David Ussher asserted in the Express that this engagement of Miss Shaffner should not be the last with the orchestra, that she possesses a voice of unusual timbre, luscious, softly luminous and of rare color qualities, and that she is wholly enjoyable.

While on the Pacific Coast, Miss Shaffner also gave a recital at the Santa Monica Bay Woman's Club, and the program was reviewed in part as follows by Phyllida War-



Apeida photo

RUTH SHAFFNER

ren in the Santa Monica Outlook: "With the clearest of diction and a wealth of expression and spiritual interpretation, this singer brings to her audience a charm that is long remembered."

It is not only in the vicinity of her home town, however, that Miss Shaffner meets with the approval of critics, for another recent appearance which was praised highly was in Detroit when she sang with the Orpheus Club. "She deserves well of any audience," said Russell McLaughlin, "for her voice, which is soprano in range and colored with a charming mezzo quality, is really an exceptional instrument. Moreover, she is a perfect mistress of the arts of song. It's hard to think of anyone of her quality who endows her performance with higher good taste than she." The Detroit Free Press acknowledged that Miss Shaffner disclosed a voice of wide range and excellent quality, whose freshness and resiliency were most attractive and her poise and the clearness of her diction were also engaging attributes.

One of Miss Shaffner's forthcoming engagements is in a performance of Elijah in Montclair, N. J., today, May 31, at which time Fred Patton and Arthur Kraft also will be soloists. July will find Miss Shaffner singing at Conneaut Lake, Pa., and Chautauqua, N. Y., where she will be the soloist at Festivals held there. The soprano is under management of Walter Anderson, Inc.

Music and the Movies

High-Lights of the Week

Dolores Costello, in Warner Brothers' picture, *Tenderloin*, will inaugurate the Mark Strand's new Vitaphone policy on June 2.

Ramona, with Dolores del Rio, continues at the Rivoli, and Emil Jannings, in *The Street of Sin*, opened last weekend at the Rialto.

Helena Kane, who made such a hit with Paul Ash at the Paramount, has been held over for the next three weeks.

Sven Von Hallberg, former guitarist at Sardi's, has assembled a "different" orchestra for the Grand Street Follies.

Warner Brothers' latest picture, *The Lion and the Mouse*, with Vitaphone accompaniment, had its world premiere in Hollywood on May 21 and outside of New York, *Glorious Betsy* is all the success that it has been here.

The premiere of *The End of St. Petersburg*, which Arthur Hammerstein had arranged for last Monday night, was postponed to Wednesday, May 30, pending a censorship permit.

Ramona

Ramona, despite its sad love story, is the kind of a picture that people enjoy. It abounds with romance and interest, the title part being taken by beautiful Dolores del Rio, who is excellent in the role of the young girl, part Indian, who falls in love with an Indian Chief's son and casts comfort and wealth to the winds to follow his trail. Many hardships ensue, which they bear together, until tragedy sends her back to her foster-brother who had always loved her. Miss del Rio does some splendid acting—or rather she does not seem to be posing before the camera. Her sincerity is strongly felt and there are some exquisite close-ups of her. Warner Baxter, as the Indian, is also worthy of first honors. He makes a handsome figure and acts in a convincing manner. Roland Drew was cast as the foster-brother of Ramona, and the rest of the cast was likewise excellent. Ramona is one of the best pictures Paramount has presented here in some time and should have a good run at the Rivoli, where the audiences have been large. There is an appropriate prologue on the stage before the feature picture.

Roxy's

Variete, a pot-pourri populaire, embracing the services of the symphony orchestra, the ballet corps, the male quartet, Russell E. Markert's Sixteen Roxyettes, and, as soloists, popular Gladys Rice, Mildred Hunt and Amy Revere, is the feature presentation this week at the Roxy. It proves highly diverting. To Rachmaninoff's prelude in C sharp minor, Von Crona, the sensational dancer now in his third week, assisted by some of his talented pupils, in his own

unique manner wins his share of premier honors. This is a part of the *Divertissements de la Danse*, in which Joyce Coles, Nicholas Daks, Jacques Cartier and the Sixteen Roxyettes combine their accomplishments to make an entertaining whole. As a Memorial Day tribute to the departed, Harold Van Duzee, he of the beautiful tenor voice, with style to boot, is heard in a rendition of O'Hara's *There Is No Death*, assisted by the ensemble. A procession, in a Monastery Garden, as the opening number, was effectively lovely and with the newsreel and the feature picture, *The News Parade*, a good comedy, Roxy gives his patrons just another of his splendid programs.

Mark Strand

Lady Be Good is the latest screen adaptation of a musical comedy success. Dorothy Mackaill and of course, Jack Mulhall, her inevitable partner, are appearing in the Guy Bolton stage hit at the Mark Strand Theater this week and afford picture lovers a program of both light and amusing entertainment. Lady Be Good is ideally suited to the light and airy Mulhall-Mackaill combination. Jack is the perpetually out of work vaudeville magician and Dorothy, his assistant, whose form makes the act—when they work. A fine cast supports them, with John Miljan as the dancer, who likes Dorothy but only when his wife isn't looking.

Graduation Days, a Harry W. Crull production, is for some reason or other far above the usual Mark Strand stage presentation. With Leon Navara wielding the baton as conductor of the stage band, a number of exceedingly clever novelties prove excellent. The featured artists are the Lee Sisters, Ned Wayburn girls, Douglas Wright and Company, and Charles Calvert. Brown and Bailey score a big hit in a specialty in which, draped with a canvas to make them look like Barney Google's Spark Plug, they do some eccentric dancing. Leon Navara is pleasing in a pianologue in which he plays some old song hits, changing keys about every other bar. A good show.

Capitol

Of course it is Lon Chaney who draws the crowds to the Capitol this week and he does not effect any misshapen or grotesque appearance. As the clown who laughs when his heart is torn, he does some excellent work, easily win-

AMUSEMENTS



50th St. & 7th Ave.
Under the Personal
Direction of
S. L. ROTHAFEL
(Roxy)
Beg. Sat. June 2
"The Strange Case
of Capt. Ramper"
with PAUL WEGENER
A Defu Production
A First National Picture

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. SYMPHONY ORCHESTRA of 110, ROXY BALLET CORPS. ROXY-ETTES.

SEE
and
HEAR

DOLORES COSTELLO
in
"GLORIOUS BETSY"
with
Conrad Nagel

A Warner Bros. Vitaphone Picture
WARNER THEATRE—Bway at 52nd St.
Twice Daily—2:45 & 8:45

ning the sympathy of the audience. Chaney's favor seems never to wane. The picture, however, could be better!

The stage bill is entertaining and varied. The new Boris Petroff revue, *Crinoline vs. Jazz*, is in two parts—the first, "the good old days," and the second depicting modern times. Walt Roesner and the Capitols hold sway throughout, with Lillian Roth, a singer of blues; Karavieff, a clever eccentric dancer, and John Quinlan, with a refreshing tenor voice heading the specialty artists. For good measure there is Marie Bonheur, soprano; Bobby Gilbert, a violinist who talks, and the Chester Hale Girls, always welcome. For a touch of "the better music," as one is wont to call it, there is the Capitol Grand Orchestra, under David Mendoza, in the Robespierre overture. A Hal Roach comedy, *The Fighting Pest*, with Charley Chase, and the news of the world, complete a good program.

JOSEPHINE VILA.

Music on the Air

MONDAY, MAY 21—WGY, a station notably progressive, sponsored the singing of Paul Althouse, tenor. Mr. Althouse is today one of the most loved figures in the music field. His voice has been heard often on the radio, and with each hearing one is impressed with the genuineness of the singer's interpretations and the ease with which his opulent voice flows. His is an equipment which has been made to sustain the passionate tones of the Celeste Aida and *Vesti la Giubba* arias and which can also modulate itself to the lighter ballads of which he sang three this evening. Earlier we had listened to the strains of Gershwin music as prepared by Roxy and performed by his Gang, the outstanding figure being Helena Ardelle, soprano, another of those pleasing voices which Roxy has a knack for finding. A weekly program which really deserves credit is that of the Pioneers. Each time we have listened in we have been treated to something worth while—a novelty of some sort, or a first timer and always an entire good program. Walter Kramer had arranged a special fugue for this occasion bearing the flippant title of *Over the Fence Is Out*, but which proved to be a delightful bit of string arrangement. Henry Hadley also figured on the list of composers.

WEDNESDAY, MAY 23—Two distinguished and colorful persons were presented on the Columbia hour when Edna Thomas, the "Lady from Louisiana," and Felix Salmond gave an ensemble concert. The artistry of Miss Thomas is such that its atmosphere is clearly relayed over the radio. Her Creole songs and spirituals included several new ones, and her ability in this line has made her something of an international figure. Of course the beauty of Salmond's playing is a thing unique in the field of cello playing. There is a sonority in his tone that is remarkable. We also enjoyed the Goodrich entertainment, which did not list anything of unusual interest, but which was a tuneful and pleasant entertainment with an orchestra, soloists and quartet. In this quartet there is a good baritone, George Miller, who in his contribution as soloist gave one of the best interpretations of the Two Grenadiers that it has been our good for-

tune to hear. His voice is of an even and rich quality and his diction an invaluable asset. We caught practically every word—a rare thing on the radio.

THURSDAY, MAY 24—Hans Barth was associated with the Ampico Hour, the last of the series, assisted by the Vertchamp Quartet. Having heard Mr. Barth very often in solo work it seems superfluous to comment on him now. However, let it be said that his playing was as delightful this night as always. The only other interesting event this night was the Victor Herbert memorial program, presented by the American Society of Authors, Composers and Publishers. The list of artists was entirely too long to enumerate but the names included many who had been associated with Herbert and who had starred in his works. The concert was a graceful gesture to the late composer, but Herbert music needs a contrast.

FRIDAY, MAY 25—The voice of Herbert Gould was enjoyed in several German numbers assisted by the Philharmonic Symphonette. His voice, of a deep timbre, has excellent carrying qualities and seems to be particularly adaptable to the German language. This second association of Mr. Gould with the White Rock concerts has added to the tone of the series.

SUNDAY, MAY 27—On a special Italian Orchestral Concert program in the afternoon, it was a pleasure to hear the works of famous Italian masters as interpreted by Alberto Bimboni. Mr. Bimboni is a musician of excellence and knows his music well; he treated us to numbers by Vivaldi, Sinigaglia, Verdi, Cherubini, Wolf Ferrari and his own *Angelus in the Mountain*. The interpretations of Mr. Bimboni were delightful throughout, with fine modulations. Perhaps the only marring note was the similarity of spirit of the program—but it was tuneful music.

MARGHERITA TIRINDELLI.

Griffith Artist-Pupil Sings in Home Town

Neva Chinski, lyric soprano, formerly of Jennings, La., and now a prominent teacher and singer of Beaumont, Tex., returned to her home town to give a recital, and won a veritable triumph by the beauty of her singing. Her program consisted of Mozart, Schumann, R. Strauss, Rege, Verdi, Lane Wilson, Manning, Roberts and Charpentier.

Mrs. Chinski is an artist-pupil of Yeatman Griffith, internationally noted vocal pedagogue, having attended his vocal master classes in Los Angeles, Cal., and spending the past two seasons in New York City, studying and coaching. This young American artist should go far in the musical world for not only is she the possessor of a fine voice, but she also has charm and personality, perfect diction, a rare gift of interpretation, and poise. She was assisted at the piano by Jewel Harned, who also won honors by her splendid accompanying and solo numbers.

ARTHUR NEWSTEAD

Faculty, Institute of Musical Art of the Juilliard School of Music, Teacher of the well-known pianist

KATHERINE BACON

will teach privately in New York throughout the summer

Address: Phone: 260 Riverside Drive, New York Riverside 7432

"A wonderful song for me."

DEVORA NADWORNEY

LOVE'S MAGIC

Song by FRANK H. GREY

(2 keys) Price 40 cents

White-Smith Music Publishing Co.
Boston New York Chicago



MADAME VINELLO JOHNSON

SINGING IN ALL ITS BRANCHES

Special Summer Course for Teachers and Students

Consultations and voice trials by appointment only.

31 TRINITY PLACE

Tel. Kenmore 4228

BOSTON, MASS.

THE ELSHUCO TRIO OF NEW YORK

"For a decade this tiny orchestra has spread abroad the message of beautiful music, interpreted with that sincere devotion which spells success to the artists, and delight to the auditors."—*New York American*, February 26, 1927.

The Elshuco Trio uses the Steinway piano and records for the Brunswick Co.



KROLL-WILLEKE-GIORNI

"In the Beethoven Trio in E flat, their transparent tonal ensemble made the classic a living voice of harmonious beauty, winning the audience's warm tribute."—*New York Times*, January 29, 1927.

Management: Emma Jeannette Brazier,
100 West 80th St., New York, N. Y.

Music Notes From Coast to Coast

Augusta, Ga. Max Rosen closed the Artist Series at Tubman Hall, with Isiah Seligman as a capable accompanist. Mr. Rosen scored a tremendous hit.

Elaborate musical programs featured the D. A. R. Convention. The following took part: Y. M. C. A. male quartet; Mr. and Mrs. George Craig, baritone and soprano; Mrs. Bright McConnell, pianist; Madeline King, soprano; Mrs. T. Harry Garrett, pianist; James Bartch, basso; Mrs. James Bartch, pianist; Maude Barragan, soprano; Dorothy Halbert, pianist; Mrs. M. M. Macferrin, soprano, and Mrs. D. M. Berry, pianist.

Mr. and Mrs. George Craig have gone north on a concert trip.

Kirk Ridge, American pianist, was heard in a recital at Tubman Hall for high school students and departed for his mid-west studio.

Marie Houston gave a recital of costumed folk songs at Forrest-Hills Ricker Hotel. Song recitals were also given there by Idelle Patterson, soprano, and Maude Barragan, soprano, who also appeared at Bon Air-Vanderbilt.

Pupils recitals were presented by Mrs. M. F. Goodrich, piano; Jeanie Benson, violin, and Maude Barragan, vocal teacher.

Mrs. M. M. Macferrin, teacher of singing, was elected sole judge in a Federation contest recently held in Georgia. Mrs. J. A. Anderson, teacher of piano, will read a paper on music teaching at the University Summer School, conducted in Athens in July, by George Folsom Granberry.

Madeline King shared a program at Partridge Inn with Harry Stillwell Edwards, Miss King singing southern melodies. She is an O'Quirk pupil.

Birmingham, Ala. Creighton Allen, pianist, and Marie Damrosch Weichman, of New York, have been guests in Birmingham recently, and the recipients of much attention. They were the house guests of Mr. Allen's parents, Mr. and Mrs. W. F. Allen, on Ensley Highlands. Birmingham—and the entire South—is justly proud of Mr. Allen and deeply interested in his career. Those who heard him play here last year marveled at the tremendous growth and development in one year's time. Not only is he a pianist of attainments, but he also possesses the creative gift in no small degree.

The officers elected by the Birmingham Music Study Club to serve next year are as follows: president, Mrs. George Houston Davis; first vice-president, Mrs. Charles J. Sharp; second vice-president, Mrs. George C. Harris; third vice-president, Mrs. Oliver Chalifoux; recording secretary, Mrs. Upton Slingluff; corresponding secretary, Clara Hayden; treasurer, Mrs. J. L. Yanvey; librarian, Mrs. E. T. Rice; Federation secretary, Mrs. A. J. Grefenkamp. The club presented Philip Gordon in concert at Phillips High School Auditorium recently.

Sara Mallam presented her pupil, James P. Denton, tenor, in recital in the hall room of the Southern Club, before a large audience which testified to its approval of the singer with generous applause. Leta Hendricks, violinist, accompanied by Mildred Basenberg, played several numbers. M. Crabbe Faunce was at the piano for Mr. Denton.

The Birmingham Conservatory of Music presented Kate Mims Smith, pianist, member of the faculty, in recital in the Conservatory Concert Hall. Miss Smith is a brilliant pianist, and played a difficult program in a most satisfactory way. The Conservatory also presented one of its talented advanced students, Louis Green, pianist, in recital.

Sara Mallam entertained in her apartment at the Ridgely, honoring Edith Sims, soprano, who has returned from a year in Italy devoted to the study of voice.

Paul de Launay, director of music at Howard College, presented pupils in recital, assisted by voice pupils of Olive de Launay, instructor in voice. Ralph Grant, winner of the state medal in the Atwater Kent radio contest, sang a group of songs.

Officers elected by the East Lake Music Study Club are as follows: Ivie Pearl Ray, president; Anna Bernhard, vice-president; Mrs. H. H. Howell, secretary; Mrs. Earnest LaPlante, treasurer. Ethel Coffin King was chairman of a concert arranged by the club in honor of Music Week.

James E. Scheirer, organist, has been added to the faculty of the Birmingham Conservatory of Music as instructor in organ. Mr. Scheirer recently came to this city from Pennsylvania, where he had served as organist and pedagogue for many years. He was a member of the famous Bach Choir, under the direction of Dr. J. Fred Wolle. He has also accepted the position of organist at the First Baptist Church in this city. He gave a brilliant organ recital at that church recently.

Lowela Hanlin presented her pupil, Marguerite George, in piano recital at the Public Library music room. Crawford Reed, violinist, who recently won honors in Chicago at the National Music Supervisors' convention, assisted. A. G.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. The final concert of the year by the Cincinnati Symphony Orchestra presented a request program which, in the words of the Times Star critic, was "a gorgeous concert." The numbers selected by Fritz Reiner from the many submitted were: Bach, Toccata and Fugue in C major, orchestrated by Leo Weiner; Liszt's Les Preludes, and Tchaikovsky's symphony No. 5. Both conductor and his men were superb in their playing of these selections, and the audience was reluctant to have the season come to an end.

The Woman's Musical Club, Mrs. Philip Werthner, president, is an organization composed only of professional musicians who not only present splendid programs during the year but at the close also make a definite contribution to the artistic life of the city. This year the club brought Louis Victor Saar from Chicago to direct its chorus in a group of numbers, many of which he has arranged for chorus. This is the only meeting of the season to which

(Continued on page 40)

RICHARDSON MOLTER

DRAMATIC SOPRANO
EXCLUSIVE MANAGEMENT S. E. MacMILLEN, Steinway Hall, New York City

CHARLES

HACKETT

TENOR
Chicago Opera

Mgt: CIVIC CONCERT SERVICE, Inc.
(Dema E. Harshbarger, Pres.)
Auditorium Tower, Chicago, Ill.

MOST PROFICIENT NEGRO CHOIR IN AMERICA

Available for Recitals, Concerts or Special Programs of Negro Spirituals

WILSON LAMB, Organizer and Manager

METROPOLITAN BUILDING, ORANGE, N. J.

VAN YORX THEO - TENOR

Studio: 4 West 40th Street, New York
Opposite Public Library. Tel. 4792 Penn.

Achille ANELLI VOICE TEACHER

COACH FOR OPERA AND RECITALS
Studio 804
Steinway Hall, 113 W. 57 St., New York
Shore Road 8587

LAMONT

TENOR
Chicago Civic Opera

Management: Harry and Arthur Culbertson, Aeolian Hall, New York.
4832 Dorchester Ave., Chicago

MILORADOVICH


Soprano

Mgt. Antonia Sawyer
33 West 42nd Street, NEW YORK CITY
Telephone Longacre 8476
106 Central Avenue, WHITE PLAINS, N. Y.
Telephone W. P. 2619

TAFURO

TENOR
NOW SINGING
IN EUROPE

VICTOR RECORDS KNABE PIANO



Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St. New York City

DR. WILLIAM C. CARL

Teacher of Organists

List includes, Milligan, Nevins, Volkel, Adam, Schlieder, Jones, McAmis, Berolzheimer, Harris, Tidmarsh, Burroughs and scores of others.

Fall Term October 9th
Write for New Catalog

Free Scholarships
17 East 11th St., New York

ANNA HAMLIN

SOPRANO
Chicago Civic Opera Co.
Address
1412 Steinway Hall,
New York
Baldwin Piano

DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:— MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, Ohio. 5 weeks' Normal Class begins at Arnold School, June 4.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4313 Vista Terrace, Chicago, Ill.

ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla. Normals: June, St. Petersburg; July, Atlanta, Ga.; August, Asheville, N. C.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich., July 2.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK, 160 East 88th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. June 25, Cincinnati Cons. of Music; Aug. 6, Coburn School of Music, Waterville, Me.; Fall, Columbus, Ohio.

BEATRICE S. EIKEL, Kid-Key College, Sherman, Texas.

LAVERNE C. FLEETWOOD, 1344 N. Spaulding Ave., Hollywood, Calif.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa, Summer, Paris, France.

GLADYS MARSALIS GLENN, 1217 Bowley Street, Amarillo, Texas. Summer Teachers' Classes June 11th, Amarillo; July 17th, Colorado Springs, Colo.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleveland; Aug. Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 302 Mid City Bank Bldg., Chicago, Ill. Normal Class opens July 16th.

MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class, June 27.

MRS. BESSIE SUSONG, 1718 N. Henderson Ave., Dallas, Tex. Atlanta, Ga., 1012 Highland View, July 4 to Aug. 7.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

Chicago Musical College Orchestra Delights in Exacting Program

Bush Conservatory Commencement and Orchestra's Spring Concert at Orchestra Hall—Louise St. John Westervelt Busy as Teacher and Choral Conductor—Oumiroff Sails for Europe—Other Items of News

CHICAGO.—Leon Sametini conducted the Chicago Musical College Symphony Orchestra through a taxing program at Central Theater on May 20, with telling effect, thereby proving himself a conductor of the first water, a thorough musician and an energetic drillmaster. Under his able leadership the college orchestra played the Freischütz overture of Weber in a manner that reflected the sort of training this well balanced body receives at the Chicago Musical College under its efficient conductors. Perhaps the test piece of the program was the Rimsky-Korsakoff Caprice Espagnole. In this the players showed their mettle, bringing forth a performance that was most effective. In the accompaniments for the soloists, too, the orchestra's work was on a par with its purely orchestral efforts.

The soloists were Ralph Dobbs, pianist; Linda Sool, violinist; Dolores Scott, soprano, and Elizabeth Klein, contralto, all of whom gave excellent account of themselves. Miss Scott sang well Deh vieni non from Mozart's Marriage of Figaro. Ralph Dobbs played the first movement of the Beethoven E flat concerto and the Rhapsodie in Blue by Gershwin, proving unusually talented and thoroughly schooled. Miss Sool's offering was the Introduction and Rondo Capriccioso by Saint-Saens, in which she revealed a lovely tone, fine musicianship and keen artistic sense. Elizabeth Klein sang with beautiful tone and understanding the Voce di donna aria from La Gioconda.

INTERNATIONAL HARVESTER CHORAL SOCIETY

The International Harvester Choral Society, conducted by Richard B. De Young, has been developed by its energetic leader into a chorus capable of singing an ambitious program intelligently, conscientiously and effectively. In a miscellaneous program on May 20 at the Goodman Theater, the choristers did themselves proud by responding enthusiastically to every demand of Conductor De Young. There was much applause from a large and enthusiastic audience.

As soloist of the afternoon, Barre Hill covered himself with glory and once more surprised his most sanguine admirers. Here is a big talent that is steadily forging ahead and will reach the front rank and probably set a new mark. This young baritone has sung his way into the hearts of music-lovers all over the middle west with such success that re-engagements have been the result in most instances. He carried off the lion's share of the success of the afternoon.

HENRY WEBER WRITES FROM BERLIN

Henry Weber, the popular young American conductor of the Chicago Civic Opera Company, sends greetings from Berlin, where he has spent several weeks, attending the opening of the new opera house. After Berlin Mr. Weber goes to Milan, where he hopes to hear some interesting operatic performances. The young conductor is enjoying his annual summer sojourn abroad, which he spends recreating and improving his art.

GEORGIA KOBER'S PUPIL HEARD

Lewis Eash, an artist student of Georgia Kober, gave a recital at Sherwood Recital Hall on May 20, receiving the full approval of a large audience. Throughout a program of Grieg, Chopin, Justin Elie, MacFayden, D'Albert, and Arensky the young pianist showed the result of the fine training received at the hands of his able mentor, displaying musical ability, fine technique and understanding.

CAVE THOMPSON'S ANNUAL RECITAL

In his annual recital at Kimball Hall on May 23, Cave Thompson, blind pianist, played a well arranged program of Beethoven, Mendelssohn, Tchaikowsky, Chopin, Liszt and Schumann-Liszt numbers to the delight of his many listeners.

SENN HIGH SCHOOL GLEE CLUB

The Senn High School Glee Club, which has won first prize in all Chicago high school contests since its inception three years ago, gave its second concert of the season, at

Orchestra Hall, May 23. Under the efficient leadership of Noble Cain, the chorus sang with spirit, enthusiasm and lovely tone.

LOUISE ST. JOHN WESTERVELT'S PUPILS HEARD

Louise St. John Westervelt, one of the busiest voice teachers in Chicago, presents her students from time to time throughout the season in recital and each time brings out new ones who have advanced sufficiently to appear in public. One of these interesting recitals was given on May 23 at Columbia School Recital Hall before an audience which was not lacking in interest or enthusiasm. Miss Westervelt's pupils are taught to sing singly and in groups, and an ensemble of six young ladies opened the program with Purcell's The Stream Daughters and later sang Fox's Song of a Shepherd with lovely well balanced tone, musicianship and good ensemble. Some of the pupils heard on this occasion were more advanced than others, but each deserves individual praise for her praiseworthy efforts. Those heard were Marie Hoernicke, Gertrude Cooper, Lorraine Zuegel, Virginia Salek, Betty Hill, Fannie Unger, Marion O'Connor, Virginia Bills, Jewel Prosser and Lola Fletcher, all worthy disciples of a worthy teacher. Fannie Unger, Marion O'Connor, Jewel Prosser and Lola Fletcher are young artists and not considered in the student class any longer, although, not yet content with their art, they continue to avail themselves of Miss Westervelt's excellent teaching. These latter four have been heard often by this writer and the steady progress they are making in their art speaks well for their efficient instructor.

CHICAGO MUSICAL COLLEGE OPERA CLASS

Under Isaac Van Grove's forceful leadership, the opera class of the Chicago Musical College presented the fourth act of The Tales of Hoffman and Wolf-Ferrari's Secret of Suzanne at Central Theater on May 23. An audience which practically filled the theater was most enthusiastic in its approval of the fine performance. Eunice Steen, Robert Miltstead, Arthur Phillips, Clifford Blair, Elizabeth Klein and George Grove gave excellent account of themselves in the Offenbach excerpt. A special word of praise is due Arthur Phillips, who sang Hoffman. Appearing as guest artist, this fine tenor lent professional color to the performance, and his singing and acting stood out for their excellence. An artist who has gained wide reputation throughout the country, Mr. Phillips proved his versatility as an operatic singer.

The Secret of Suzanne cast was the same as that which gave it such a splendid performance earlier in the season, namely: Willard Schindler, Eunice Steen and Robert Miltstead. Mr. Schindler covered himself with glory as Count Gil and repeated his former success in the role. He, too, is a professional artist. The balance of the cast, too, did splendid work.

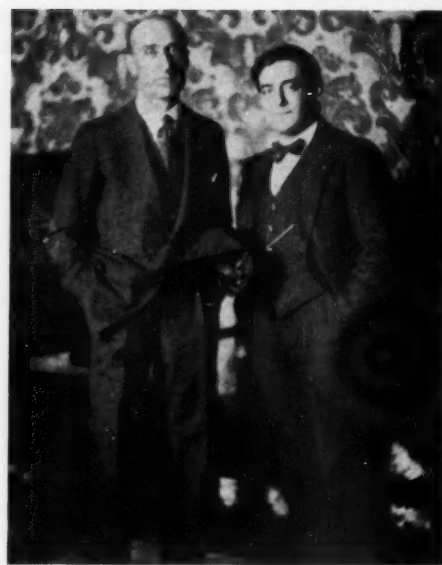
At the conductor's desk Isaac Van Grove proved a pillar of strength.

ANOTHER LOUISE ST. JOHN WESTERVELT CHORUS

A Maytime Medley, lovely in melody and movement, in costuming and staging, was given by the students of the National Kindergarten and Elementary College of Evanston on May 10 and 11 as their annual spring pageant.

The opening number on the program, The Last Tea of Tsuki by Elias Blum, was given by the college choir of sixty voices, and the music in this and other numbers throughout the program revealed the scope and excellence of the training which the girls have received under the able direction of Louise St. John Westervelt. This, and the manner in which the music was interwoven and made an integral part of the entire program, was worthy of every commendation.

The operetta was followed by a quaint drama, The Lady Loses Her Hoop, and a delightfully airy phantasy of the aeroplane girls and their man in the moon. The dance drama, An Allegory of Life, in which life passes through the various experience of joy, love, ambition, strife and sorrow until



TITO SCHIPA

is here shown with Prince Ludovico Spada-Potanciani, Governor of Rome, who is now in America on a visit, returning the visit of Mayor Walker of New York to the Eternal City last summer. A farewell reception was given the Prince before he sailed at the Salvati Palace by the Italy-American Association. Ambassador Henry F. Fletcher, and many other Americans as well as Roman society, were in attendance, and Schipa sang.

truth is finally discovered, was well enacted, closing with an outburst of praise in Henschel's Morning Hymn, sung by one hundred voices.

The evening closed with a colorful song and dance of the gypsy encampment, with the sudden appearance and wildly enthusiastic welcome of the chosen May queen as its climax. Through a sensitive interpretation of the various parts the students gave to the audience a thing of beauty seldom achieved on the professional stage.

ANNA GROFF-BRYANT STUDIO OF VOCAL ART

Nathaniel Smith, tenor, an artist pupil of Anna Groff-Bryant, was engaged to sing the Elijah with the Rochester, Minn., Oratorio Society on April 13. On April 20, he sang a return engagement with the Main Opera Club of South Bend, Ind.

BOZA OUMIROFF, SAILING JUNE 2

Boza Oumiroff, popular Chicago baritone, made many Chicago dates for recitals and concerts before he sails for Europe on June 2. His studio in the Fine Arts Building will be closed during the summer, while he is filling engagements in England and the continent; but a busy season of teaching and concertizing is booked for him, beginning the latter part of September.

The annual recital by students of Mr. Oumiroff's Chicago class was held on May 27 at Fine Arts Recital Hall. The Northland Trio assisted on a program which presented about twenty singers of the Oumiroff class. The final program of his Elmhurst College class was given on May 17.

Sam Key Yoon, Korean tenor, student of Mr. Oumiroff, has just returned from Kansas City, where he was soloist at the national Methodist conference held in that city the first week in May.

BUSH CONSERVATORY ORCHESTRA CONCERT AND COMMENCEMENT

Bush Conservatory's Symphony Orchestra's spring concert and commencement at Orchestra Hall, on May 24, brought not only several artist students as soloists, but also a very young and talented conductor, Virginia Jokisch, who was awarded the honor of conducting the orchestra at this concert as winner of the contest recently held in the conducting class. Miss Jokisch's vehicle was the Wagner

FRANCESCO DADDI
Of Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.
729 Fine Arts Building, Chicago, Ill. Harrison 5735

VITTORIO TREVISAN
OF CHICAGO OPERA ASSOCIATION
Vocal Studios:
400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

ISADORE L. BUCHHALTER
PIANO PEDAGOG
Studio: 915 Kimball Hall Building Chicago, Ill.

THOMAS NOBLE MAC BURNEY
Full Stage Experience
Each Week
608-609 Fine Arts Building, Chicago Phone 8988 Wabash

Mr. and Mrs. HERMAN DEVRIES
IN EUROPE JUNE, JULY AND AUGUST
Will re-open their studios September 15. (THOS. NOBLE MAC BURNEY, noted teacher of tone production, oratorio, opera, in full authorized charge of Devries' pupils during absence of Mr. and Mrs. Devries). Reserve hours for Summer term now.
528 FINE ARTS BUILDING CHICAGO, ILL.

HANS HESS
CELLIST
Management of Hans Hess, Fine Arts Bldg., Chicago, Ill.

Maestro **SOMMA**
GUGLIELMO
of La Scala and Chicago Civic Opera. Complete instruction in singing.
Studio: 820 Kimball Hall Telephone: Wab. 8668
Appointments on Tuesday and Friday from 3 to 4.

HOWARD WELLS Pianist and Teacher
"The Pianist's Thumb" and "Ears, Brain and Fingers"
506 Fine Arts Bldg. Chicago, Ill.

VITALY SCHNEE PIANIST
3216 Fullerton Ave., Chicago Phone 6258 Albany

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY 839 North Dearborn St., Chicago

OUMIROFF FAMOUS BARITONE OF PARIS AND LONDON
Master of the Art of Breathing, Builder of Many Famous Voices
Eminent authority on the art of Lieder Singing and Grand Opera
510 Fine Arts Building, Chicago, Ill.

GEORGIA KOBER
Distinguished American Pianist and President
SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

WALTER SPRY
PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

J. LEWIS BROWNE
THE ORGAN—COMPOSITION
122 South Desplaines St. Chicago, Ill.

BARONESS OLGA VON TURK ROHN
PRIMA DONNA SOPRANO VOICE PEDAGOG
12th Floor, Kimball Building, Chicago, Ill.

BRILLIANT-LIVEN
MUSIC SCHOOL MICHAEL LIVEN, Director
PIANO—VIOLIN—HARMONY Tel. Spalding 8159
Studios: 820 Kimball Bldg.—1956 Humboldt Boulevard, Chicago

GORDON CAMPBELL
PIANIST—ACCOMPANIST—COACH
Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

GORDON STRING QUARTET
JACQUES GORDON CLARENCE EVANS JOHN WEICHER RICHARD WAGNER
1st VIOLIN VIOLA 2d VIOLIN CELLO
Management: Gordon String Quartet, Orchestra Hall, Chicago

EDWARD COLLINS
Pianist—Composer—Conductor
64 East Van Buren Street, Chicago, Ill.

JOHN HEATH

PIANIST

Studio, 45 rue des Acacias, PARIS, May until January
Villa Martine, Beaulieu sur Mer, France, January until May

ENRICA CLAY DILLON

STUDIO of ACTING

Coaching for Professional Singers—Opera and Light Opera
By Appointment: 15 West 67th St., New York City
Phone: 8usquehanna 7676—Trafalgar 1162

STEPHEN TOWNSEND

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

VINCENT V. HUBBARD

Successor to ARTHUR J. HUBBARD (Retired)
Vocal Technique, Diction, Coaching, Program Building
First Assistant: Dr. George L. Dwyer
246 Huntington Ave. Boston, Mass.

Estelle LIEBLING

SOPRANO

Studio: 145 West 55th St., New York Tel.: 1787 Circle

KATHERINE BELLAMANN

ESTELLE LIEBLING

Specializes in Voice Placement
Studio: 200 West 57th Street, New York. Phone Circle 9873

EDGAR STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

Mme. Martha BRAARUD

TEACHER OF SINGING

257 West 86th St., New York Tel. Endicott 1938



EDWIN SWAIN

BARITONE

Mgt. ANNIE FRIEDBERG Fish Building, New York

GODFREY LUDLOW

Australian Violinist

Instructor of Sevcik and Auer Methods

Studio: 101 West 58th St., Apt. 18, New York. Circle 4179

ANNA CASE

Famous American Soprano

Exclusive Management:

R. E. Johnston, 1451 Broadway, New York.



GIGLI

Exclusive Management

R. E. JOHNSTON
1451 Broadway
New York

Victor Records Vitaphone
Hardman Piano

Summer School July 5 to 28, 1928

Feel Music—Know Music—Express Music
Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.

Sight Singing without "Do re me," "Intervals," "Numbers."

Send \$2 for Rhythm Lesson One and Constructive Music Book.

Associate Teachers in Every State.

Send for catalogue and Guest Card

Address

EFFA ELLIS PERFIELD
121 Madison Ave. (30th St.) New York City
Phone Ashland 5551

OSCAR SAENGER

Studios:

6 East Eighty-first Street
New York

Consultations and voice trials by appointment only
Tel. 8573 Butterfield L. Lilly, Sec'y

(From June 25 to July 30 Mr. Saenger will conduct a Master Class at the American Conservatory in Chicago.)

Meistersinger Vorspiel, in which she proved unusually gifted, for she conducts with knowledge and foresight, precision and force. She evidently knows what she wants and how to obtain the desirable results from her instrument. Under her leadership the orchestra gave an admirable account of itself.

Under its regular conductor the orchestra gave a stirring performance of the Goldmark Sakuntala overture, Two Modern Sketches and A Carnival of Life by Czerwony, and Chabrier's Espana, besides lending able support to the soloists.

D'Ambrosio's B minor Violin Concerto had an excellent interpreter in Eugenie Limberg, who proved a violinist of ability. Inez Pires gave a splendid performance of the Rubinstein D minor Concerto, and Paul Jors, baritone, sang the Prologue from Pagliacci in most effective manner. All proved worthy examples of the excellent training received in the various branches of musical art at the Conservatory.

President Edgar Nelson awarded the certificates, diplomas and degrees to the graduating class of 1928.

AMERICAN CONSERVATORY NOTES

The following artist students have been selected by competition for appearance in the annual commencement program to be held at the Auditorium on June 19—Virginia Cohen, Blenda Sterner, Fern Weaver, pianists; Beulah Casler, Pauline Sachs, Mae Willems, singers; James Vandersall and Harry Mazur, violinists.

Josef Lhevinne will conduct a master class in piano at American Conservatory during the summer term from June 25 to July 28. In addition to private instruction, he will conduct four repertory teacher's classes each week.

Alice Salaveicek, soprano, artist pupil of Karleton Hackett, sang a group of Lithuanian folk songs at the Women's World's Fair at the Coliseum on May 21. Miss Salaveicek will appear as soloist at the biennial convention of the United Lithuanians in Baltimore in June.

ACTIVITIES OF ELLEN KINSMAN MANN'S STUDENTS

The summer students of Ellen Kinsman Mann will have the privilege of listening to other lessons given by Mrs. Mann, according to an announcement made at her Fine Arts Building studio. This will be of great value to teachers of voice, who thus have the opportunity of studying Mrs. Mann's methods in the correction of vocal shortcomings in beginners and advanced students. The listener's privilege is free of charge to Mrs. Mann's students.

Blanche Snyder, a former student of the Mann studio, reports that Richard Barron, her pupil, won two first places in musical contests held May 5 and 12 at Galesburg and Canton, Ill. She has large classes in Lewiston and Canton, and will present her pupils in recital May 31 and June 7. Like many other busy teachers of voice, she expects to coach with Mrs. Mann this summer.

Mrs. Henry J. Palmer, a member of Mrs. Mann's Grand Rapids class, was favorably received in a group of songs at the St. Cecilia Club of that city on May 10.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Eunice Steen, soprano, artist pupil of Herbert Witherspoon, was soloist before the Kentuckian Society in the Gold Room, Congress Hotel, May 11, singing a group of Southern melodies. Harriet Jordan, soprano, another Witherspoon pupil, was soloist with the Choral Society of the Morris Woman's Club, Morris, Ill., on May 3.

Bennie Rotstain, violinist, pupil of Leon Sametini, was in charge of rehearsals at the North Shore Music Festival at Evanston.

Mme. Viola Cole-Audet, of the piano faculty, presented the following pupils in graduation and post graduation recitals, in the recital hall at the college: Evelyn Volkhardt, graduation piano recital, assisted by Dorothy Nichols, soprano, pupil of Graham Reed, on May 28. Helene Louise Thomas, assisted by Nancy Berg, soprano, pupil of Mme. Arimondi, on May 29.

From the dancing studio of Mme. Libushka Bartusek: Gladys Deering is filling an engagement at the Chez Pierre. Jean and Ruth Anna Hruby, of the junior department, danced at the Willard M. E. Church of Oak Park, the occasion being a ladies night program. The contests for the diamond, gold, and two silver medals presented by Mme. Bartusek, were won in the professional department by Sonia Svoboda; in the advanced intermediate by Miriam Korn, and in the primary by Jean Hruby. The judges were Mrs. Edythe Kinsev, Lois Watt, Martha Widner, Edward Collins, Albin Polasek, Graham Reed, Alfred Snyder and L. Hostetter.

Mme. Bartusek was guest at the meeting of the Association of Dancing Masters on May 6. She used as her subject the Polka from the opera The Bartered Bride, and four of her artist students demonstrated the number. Mme. Bartusek was dance director of the Cicero schools festival on May 17 and 18 at the I. Sterling Morton High School auditorium. A ballet of children appeared with the Little Symphony Ensemble the first night, and Mme. Bartusek, assisted by her artist pupil Dennis Grant, appeared in a special feature the following night, dancing La Paloma to the accompaniment of the children's orchestra and chorus. Rose Satler, conducting.

JEANNETTE COX.

Estelle Liebling Studio Activities

Anne Yago, an Estelle Liebling artist-pupil, has been engaged as the leading contralto with the de Wolfe Hopper Stock Company, which will play in Washington all summer.

In the Estelle Liebling Hour, which was broadcast over WCDA on May 6, the following artists took part: the Estelle Liebling Male Quartet, Mae Haft, Patricia O'Connell, Madeline McMahon, Alina Hurrell, Helena Lanvin, Alan Ray and William Cleary.

John Griffin, tenor, was the soloist at the Publix Theater in Buffalo. Olive Hutchinson, coloratura soprano, was soloist at the Paramount Theater, New York, the week of April 23. Mae Haft, dramatic soprano, sang at the Brierfield Hotel, on Monday, May 1. Beatrice Belkin, coloratura soprano, was soloist at the Roxy Theater the week of April 30, and the week of May 5 she sang with Douglas Stanbury in the duet from Rigoletto.

Jessica Dragonette sang the lead in the Philco Hour presentation. The Burromaster, on May 2, and on May 9 she sang the lead in Rob Roy.

Dorothy Githens, dramatic soprano, sang the prima donna role in the opera Der Zigeunerbaron, at the Metropolitan Opera House in Philadelphia, on May 5. Ann Mack, lyric soprano, was the soloist at the Hotel Astor on May 9, at a dinner given by William Randolph Hearst. All are artist-pupils of Estelle Liebling.

STEINWAY

*The Instrument
of the Immortals*

LISZT, greatest of all pianists, preferred the Steinway. Wagner, Berlioz, Rubinstein and a host of master-musicians esteemed it more highly than any other instrument. It is these traditions that have inspired Steinway achievement and raised this piano to its artistic pre-eminence which is today recognized throughout the world.



STEINWAY & SONS

STEINWAY HALL

109 West 57th Street
New York City

*Represented by the Foremost
Dealers Everywhere*

HUGHES

SUMMER MASTER CLASS FOR PIANISTS—JULY 2—AUG. 11
Management: LOUDON CHARLTON, Carnegie Hall, New York
Steinway Piano Duo-Art Records

ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra
"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."
(Signed) ERNST DOHNANYI.

J. FRED WOLLE

ORGANIST
Mgt. THE WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.
712-718 Fisk Bldg., New York

GEORGE GARNER

THE CREOLE TENOR
In Europe during seasons 1926-27-28
15, Sinclair Gardens, London, W. 14, England

MISCHA ELMAN
World Famous Violinist
IN AMERICA ALL SEASON, 1928-1929
Management: METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City
STEINWAY PIANO VICTOR RECORDS

GEORGE FERGUSON

Teacher of Singing
106 Central Park West
New York City

CROZIER OZMUN

Soprano
Mgt.: H. C. SLEE, Room 1306, 505 Fifth Ave., New York
Phone: Van. 0526

MORTIMER

Contralto
Assisted by COENRAAD V. BOS, at the Piano
(Steinway Piano)
Direction: BALDINI & TREMAINE
Aeolian Hall, 689 Fifth Avenue New York, N. Y.

VOICE HYGIENE CLUB, Inc.,

113 West 57th Street—Suite 1611
For Teachers, Singers, Vocal Students, etc.
Benefits: Entitles members to office medical treatment and advice, for any condition affecting the VOICE, NOSE, THROAT and EAR, between 2 and 5 p. m. daily (except Sunday), Monday and Thursday evening 8 to 9.
Membership fee Fifteen Dollars per annum.
DR. JOHN J. LEWIS, Medical Director
Circle 9593

JOHN CHARLES THOMAS
The Famous Baritone
Recital - Concert - Opera
Assisted By ERIC ZARDO Pianist
Management: METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City

FERNAND ANSSEAU
Tenor
Chicago Civic Opera Company
Victor Records

Music Notes From Coast to Coast

(Continued from page 37)

members may invite guests, and it was made a gala affair followed by a buffet supper in honor of the guest artist. The program offered groups of choral numbers; violin solos played by Natalie Robinson, Dohnanyi's quintet, op. 1, Allegro, played in memory of Frederick T. Steinway, by Ilse Huebner, piano, Mrs. R. E. Wells, violin; Natalie Robinson, violin; Umberto Neely, viola, and Desirée Dancowski, cello. Mr. Saar played Lake Emerald, The Glacier and Where the Waters Meet from The Mountain Kingdom of the Great Northwest, and the chorus closed the program with a group of numbers by Saar, two of which have lyrics by George Elliston.

Frederick Shailer Evans, dean of the Cincinnati Conservatory of Music, presented his advanced pupils, Julia Cameron and Elsie Moore, in recitals of selections from the classic and the romantic schools, and the following pupils in a recital: Julia Cameron, Pearl Nemo, Flora Gordon, Velma Cline, Harlette Thrasher and Marvin Schutte.

Albert Berne, of the Conservatory artist faculty, presented the following pupils in a song recital: Mary Bitzer, Kathryn Trude, Hallie Latta, Leora Warren, Treva Keckler, Alma Longland Stephen and Ruth Carhart.

Ilse Huebner, member of the College of Music artist faculty, presented her pupil, Charlotte Froendhoff, in her post-graduate recital. Miss Froendhoff was acclaimed by audience and critics for her excellent technique, beautiful interpretation and her masterful playing.

The fourth concert by the Cincinnati Conservatory Orchestra, Rudolph Thomas, conductor, featured the Alice in Wonderland Suite for Orchestra by Edgar Stillman-Kelley, head of the theory and composition department of the school. Mary James was the soloist for Variations Symphoniques for Piano and Orchestra, by Franck; Ruth Suter in the aria, My Heart at Thy Sweet Voice, by Saint-Saëns; Arthur McHoul, in the concerto in D minor for piano and orchestra, by Rubinstein, and Byrd Elliott in the concerto in C minor for violin and orchestra, by Saint-Saëns. The orchestra closed the program with the Prelude to Lohengrin by Wagner.

The College of Music's fourth concert of the season featured Elaine Hilda Nelson, the twelve-year-old pupil of Romeo Gorno, in the Mozart concerto for piano and orchestra, in E flat major. This is perhaps the first time that so young a soloist was presented at one of the big concerts of the season, but little Elaine is so talented and has made such remarkable progress under the tutelage of Mr. Gorno that her place on the program could not be denied her. She brought assurance, poise, together with excellent technique and a real understanding of the master's music to her performance. Freda E. Heider, soprano, of Indianapolis, a pupil of Giacinto Gorno, sang Ritorno Vincitor; Franz Treitzger, tenor, from the class of Lino Mattioli, sang Agnus Dei, with violin, organ and string obligato, and the Women's Trio (Louise Wilby, Norma Richter, and Beatrix Chipman). Wayne Fisher, from the class of Lillian Arkell Rixford, played the Organ Allegro by Rheinberger.

Halina Feodorova presented her pupils in an interesting program of dance numbers featuring an original ballet, The Fire Blossom, in which the decorations were the work of William Henschel, the artist.

Lavender and Old Lace, Pranks of Puck, and In the House of the Egyptian were the original ballets created by Betty Gould for the annual revue of her dancers.

Minnie Tracey arranged the musical interludes for the Vathe Ballet Revue in the new Taft Auditorium for which Mrs. W. J. Williams was sponsor. The Spanish ballet was the feature of the program.

Clara Bridge, of the Conservatory of Music faculty, composed several original songs for A Children's Afternoon, presented by the primary department of the College Preparatory School. Miss Bridge, who is gifted in more than one art, was also responsible for the dramatization and the rehearsals of the production.

The Mt. Auburn Music Club, Ellen Volkert, president, presented a program of sacred music under the direction of Mildred Keefe for its open meeting. The chorus was conducted by Mrs. Adolf Hahn in several beautiful numbers, among them the Glorious Forever, by Rachmaninoff.

The opera class under the direction of Italo Picchi at the College of Music, gave its annual recital in the College Auditorium, presenting scenes from La Traviata and Il Trovatore; the soloists were Sylvia Kehrer, Franz Treitzger, Charles Button, Herman Wessling, Mary Kelley, Mildred Landwehr, Cosimo Bova, Helen Jones, and Charles Gibson.

Frederick Stock, of Chicago, who was elected director of the Cincinnati May Festival, was in Cincinnati for several weeks for the preliminary rehearsals of the May Festival Chorus and then again for the final work for this season. The festival will take place in May, 1929.

Martin G. Dumlér, M.M., from the College of Music, on whose board of trustees he has served for many years, is well known as a composer of ecclesiastic music, his Missa La-treutia having attracted much attention when it was first sung for the diamond jubilee of St. Frances de Sales Church. This mass has been sung in Boston, New York, Baltimore, and more recently in Washington, D. C. M. D.

CINCINNATI CONSERVATORY OF MUSIC NOTES

Robert Powell, voice pupil of John A. Hoffmann and a member of the tenor section of the Bach Society, was one of the soloists at the celebration of the 243d anniversary of the birth of Johann Sebastian Bach, given by the Bach Society, of which Emma Roeder is the president.

Violet Summer presented the following group of her voice pupils in a recital at the President's House: Eleanor Richmond, Fern Bryson, Marian Shumate, Catherine Weidner, Ann Monor, Catherine Johnson, Mabel Siemerling, Ruth Kernan, Thelma Klett, Helen Gregory, Edith Herrlinger, Virginia Young and Willouise Woodard. Elba Frances Davies, director of music and dean of women at Wilmington College, came down for the occasion to be the assisting artist on the program.

Albert Berne is receiving congratulations upon the success of a former graduate from his class, Ernest B. Stimson, who

(Continued on page 41)

ZERFFI

Voice Production without Interference
Free Voice Trial by Appointment

Teacher of Singing
STUDIO:
326A West 77th St., N.Y.
Telephone Trafalgar 4385

OLIVER STEWART LYRIC TENOR

Just Returned from Italy
NOW AVAILABLE FOR CONCERTS AND OPERAS
Address: 59 Glenwood Ave., Jersey City, N. J. Phone: 1923 Bergen

N. De RUBERTIS, Conductor

KANSAS CITY ORCHESTRA AND CIVIC OPERA CO.
Director of Kansas City Orchestral Training School
1017 WASHINGTON STREET KANSAS CITY, Mo.

LOUISE MAC PHERSON

PIANO VIRTUOSA
Assistant to RICHARD BUHLIG
490 West End Ave., New York Telephone: Trafalgar 2671

JOHN A. HOFFMANN, Tenor

Member of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC

NIKOLA ZAN

BARITONE AND VOCAL TEACHER
MASTER CLASS: June 15—September 15
308 Fine Arts Bldg. Portland, Ore.

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST
University of Kansas Lawrence, Kansas

BAECHT

DISTINGUISHED AMERICAN VIOLINIST
SERIOUS TALENTED PUPILS ACCEPTED
Studio: 607 High St., Newark, N. J. Tel. Mitchell 1114

ANNIE LOUISE DAVID

HARP
180 Riverside Drive
Mgt. HARRY AND ARTHUR CULBERTSON
33 West 42d St., New York 4832 Dorchester Ave., Chicago

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
33 W. 42nd ST. N.Y. CITY
SIGRID ONEGIN
WORLD FAMOUS CONTRALTO

DONALD THAYER
AMERICAN BARITONE
Management: R. E. Johnston
1451 Broadway New York City
Gifted American Baritone Scores. A singer possessed of a charming, velvety and artistically controlled voice who immediately sang his way into the hearts and esteem of his auditors.—N. Y. American, Feb. 4th, 1928.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist
Direction D. F. McSweeney
565 Fifth Avenue New York
Steinway Piano Used

CLEMENTINE DE VERE
SAPIO
Prima Donna
Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.
VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

ROMUALDO
SAPIO
Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

Readers of the
MUSICAL COURIER
WHEN IN VIENNA
are invited to use the facilities of this office.
MUSICAL COURIER
Schellinggasse 12— Tel. Vienna 72-0-47

Music Notes From Coast to Coast

(Continued from page 40)

has been appointed head of the music department of High Point College, N. C.

Blanche Brant and Rosa Levit, pupils of Mieczyslaw Munz, were the guest artists for a two-piano recital given under the auspices of the Junior MacDowell Music Club of Lexington, Ky.

Frances T. Crowley, director of the Public School Music department, and Helen Roberts, her assistant and the interpreter of the Young People's Symphony Concerts, were speakers at the national convention of the Music Supervisors' Convention in Chicago.

Marguerite Melville Liszniewska, member of the artist faculty, gave the closing recital of the season's series by members of the artist faculty. After that she and her husband, Karol Liszniewski, left for Washington, D. C., to attend the Festival of Chamber Music. Mme. Liszniewska is a great favorite in Washington's music circles where she has been a soloist upon various occasions.

The silver loving cup which Bertha Baur, director of the Conservatory of Music, offered to the winner of the Inter-collegiate Girls' Glee Clubs of Ohio (fourth time), was won by the University of Cincinnati Girls' Glee Club, which is under the direction of Burnet C. Tuthill.

Inez P. Day, dean of women and sponsor of the Conservatory's magazine, The Chimes, brought Clement Barnhorn, of the Art School, to the school as speaker to the students on the beauty of the Clara Baur Memorial fountain given by the Alumnae Association.

A notable event on the calendar was the recital by Jean ten Have, violinist, and Daniel Ericourt, both members of the artist faculty. The unique program presented the great Lekeu sonata in G major, Mozart's sonata in B flat major, and the Faure sonata in A major.

Robert Perutz, another Polish member of the school's artist faculty, and a noted violinist, has been engaged as guest artist teacher for a master class at the Lexington, Ky., College of Music.

Berta Gardini Reiner presented a group of her advanced pupils at the Conservatory of whose artist faculty she is a member. The program was replete with interest and the voices showed evidence of fine training. Norma Hetsch sang the Ah, My Son, from Meyerbeer's The Prophet; Maurice Lucas, a group of songs from the cycle, Dichterliebe, by Schumann; Jean Hoffheimer Meiss, a lovely group of songs by Hugo Wolf; Verna Carega, a group of modern things with excellent voice and interpretation; Mabel Jackson, the D'amor sull'ali rosee from Verdi's Il Trovatore; Lillian Sherman, the Ritorna Vincitor from Aida, and Rosalind Grob and Walter Ebersold sang the third scene and duet from Wagner's Die Walkure. Florence Barbour, pianist for the Cincinnati Symphony Orchestra, proved herself an able accompanist.

Cleveland, Ohio. Zlatko Balokovic, violinist, was soloist at the annual concert given by the symphony orchestra and glee club of John Carroll University, Cleveland, which was held in Masonic Hall under the direction of Father Winter. Balokovic's numbers included the Mendelssohn concerto in E minor, Chausson's Poeme and Rondo Capriccioso by Saint-Saens, with Ignaz Tiegerman playing his accompaniments. The John Carroll Symphony Orchestra played Lortzing's Overture to Undine, Ketelbey's In a Monastery Garden, and In a Persian Market and Liszt's Les Preludes, while the Glee Club and orchestra together did the Blue Danube and Meyerbeer's Coronation March.

Handel's Water Music was the outstanding number on Arthur W. Quimby's organ recital at the Museum of Art. The rest of the interesting program was made up of the Bach Prelude and Fugue in D major, Couperin's Soeur Monique, Franck's Chorale in E major, Ravel's Petite Pastorale, Karg-Elert's Legend of the Mountain and the Mulet Carillon-Sortie.

Interesting announcements have been made of two concert series to be given next season in the newly-built addition to Public Hall. The new building is an extension of the south side of the big hall, and will seat 3600, using the same stage as the larger auditorium. Grace Denton, of Toledo, offers the first series, which includes the Boston Symphony Orchestra, Koussevitzky conducting; Roland Hayes, Jascha Heifetz, Maria Jeritzka, and Paul Whiteman and his orchestra.

James E. Devoe, managing a series of "Philharmonic" concerts, announces as coming attractions John McCormack, Mischa Elman, Rosa Ponselle, Josef Hofmann and Feodor Chaliapin.

Easton, Pa. A discriminating but highly appreciative audience attended the concert of the Lafayette College Glee Club, under the direction of John Warren Erb, assisted by the Lafayette Instrumental Club, at the Easton High School Auditorium. Enthusiastic applause followed every number and many encores were demanded. The glee club has been developed a high degree of artistry in the short time Mr. Erb has directed it. Unanimity of attack, definite phrasing, musical understanding and a limpid tone quality were in evidence in each selection.

The program opened with Bach's choral, Break Forth O Beauteous, Heavenly Light, and a German melody, Ye Watchers and Ye Holy Ones. Music, When Soft Voices Die, by Clarence Dickinson; A Tiny Song, by Schmidt, and Mark Andrews' John Peel comprised the second group. A. LeRoy Baker, tenor, sang the solo parts of Palmgren's Summer Evening and Bruch's Clan Alpine, and the unusual quality of his voice together with a high degree of musicianship made a distinct impression on the audience. A number of Sea Chanties and a group of college songs closed the program, which was interspersed by occasional selections by the Instrumental Club.

The serious work and artistic achievement of the glee club would be a distinct asset to any institution, and the

(Continued on page 44)

PAULO GRUPPE—CELLIST—Bogue-Laberge Concert Mgt., Inc. 130 W. 42nd St. New York

MARJORIE CANDEE **Soprano**
Mgt.: Harry and Arthur Culbertson 33 West 42nd Street, New York

ISIAH SELIGMAN **COACH AND ACCOMPANIST**
STUDIO:
68 West 87th St., New York
Tel. Schuyler 0449

HARRISON STEVENS **Concert Pianist**
Season 1928-29 now booking
Available for concerts in the Southwest
Address: care of Musical Courier, 113 West 57th Street, New York

Wilson LAMB **BARITONE**
TEACHER OF VOICE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

ARTHUR WARWICK **PIANO INSTRUCTION**
Director of Piano—Harcos
Mann School for Boys
113 West 57th Street, N. Y.
Telephone Circle 4780

ROSATI GIGLI'S **Only Teacher**
Vocal Studio: 24 West 59th St., New York City
Circular Mailed on Request Phone Plaza 2875

CLARE OSBORNE REED
Pianist—Artist Teacher

Director COLUMBIA SCHOOL OF MUSIC

509 S. Wabash Avenue, Chicago, Ill.



GEORGE

McNALLY
Contralto

GLADYS

FERN
Coloratura Soprano



RECITAL CLUB MANAGEMENT

This Group Booked as a Unit or Individually
ROSE HAZARD, Metropolitan Opera House Bldg., New York City



DELLA

HAGERTY
Concert Violinist

OLGA

SAPIO
Concert Pianist



Frantz PROSCHOWSKI

Author of

THE WAY TO SING—(C. C. Birchard & Co., Boston, Publishers)
THE BEGINNERS' VOICE BOOK—(Published by Theo. Presser Co., Philadelphia)

Will hold his Master Classes and private lessons

IN SAN FRANCISCO
MAY 21 to MAY 25

LOS ANGELES
MAY 28 to JUNE 22

LOUISE GUDE, California Associate Teacher, Beaux Arts Bldg.
Management: Merle Armitage, 424 Auditorium Bldg., Los Angeles

KEARNEY, NEBR.
JUNE 25 to JUNE 30

Address: Louis H. Diercks, State Teachers' College

MINNEAPOLIS
MONTH OF JULY

Address: MacPhail School of Music

NEW YORK STUDIO: 74 RIVERSIDE DRIVE
For available time, address Secretary, Telephone Endicott 0139

Berlin Boasts the World's Most Modern Opera House

Six Movable Stages, Smoke-Proof Curtain and Ideal Ventilation Among the New Improvements—American Soprano Sings in Rosenkavalier—Graveure at the Municipal Opera—Stiedry Again in Berlin—Saminsky Brings American Music—Hochschule Installs Radio

BERLIN.—The leading feature of Berlin's musical life is the sustained interest shown in the newly re-opened Staatsoper in Unter den Linden. The Berliner's pride in this opera house is thoroughly justified for it has always been one of the most beautiful, and is now the most up-to-date theater in the world, barring none.

The available space for scenery is nearly three times as large as two years ago, 1980 square meters replacing the original 680. Six different sets can now be got ready at the same time. There are four different stages on the same level, which can be used in rapid succession and to these can be added corresponding stages in the cellar. By hydraulic pressure movable platforms of huge size and weight can be raised or sunk ten meters in two seconds. The lighting is arranged on a series of great suspended bridges which are movable. In fact, all recent innovations in stage machinery and electrical apparatus have been utilized in the most lavish manner.

In case of fire, an iron curtain, not only fireproof but also smoke-proof, can shut off the stage within ten seconds by

ard Strauss himself. The surprise of the beautiful Meistersinger performance was the appearance of a new tenor, Fritz Wolff, as Walther von Stolzing, previously unknown in Berlin. He has a powerful, flexible voice with a beautiful timbre, a youthful appearance and remarkable histrionic talents. Friedrich Schorr gave a well-nigh ideal portrayal of the philosophic cobbler, while Elfriede Marherr-Wagner, as Eva, Carl Jöken as David and E. Kandl as Beckmesser were also excellent.

Leo Blech conducted the performance with a youthful enthusiasm and a mastery worthy of the work and of the occasion. The splendid orchestra, and the powerful chorus, wonderfully trained by Hugo Rüdel, must have satisfied even the most exacting demands. Bernhard Pankok, from Stuttgart, was the creator of the new scenic decorations, which were a feast for the eye and an admirable frame for Wagner's immortal work.

Following a recently introduced procedure for occasions of importance, all the seats were rented to the Verein der Berliner Presse (Union of the Berlin Press), which sold the

in entering the operatic field as a tenor—a change which might well have proved fatal to his career. His "new" voice is acknowledged here to be one of the finest heard anywhere today. His histrionic capacities proved to be equally remarkable, and, rising with the dramatic situation, he achieved a most powerful and irresistible climax at the very end. Eleanor Painter, who sang Carmen in this performance, was extraordinarily convincing in her portrayal of the fascinating gipsy girl.

STIEDRY BACK IN THE OPERATIC RING

Dr. Fritz Stiedry, formerly a highly esteemed conductor at the State Opera, a position which he relinquished five or six years ago, because of internal dissension, has now been heard again for the first time in Berlin. During the absence of Bruno Walter in London Dr. Stiedry is directing a number of works at the Municipal Opera, the first of which was Walküre. The complete success of this performance reminded the Berliners of Dr. Stiedry's great ability as an operatic conductor and it is to be hoped that this



THE BERLIN STAATSOOPER, UNTER DEN LINDEN,

which has been undergoing repairs for the last two years, and is now the most perfectly equipped opera house in the world. The facade of the building, which has been left untouched, was designed by Schinkel. Frederick the Great had it built and personally superintended the preparations for the inaugural performance. (Right) The interior of the Opera House as seen from the stage. The crown has been removed from the top of the royal box, but the angels have been left—to hold up nothing at all. It is one of the most beautiful opera houses in Europe, and possesses excellent acoustics.

a single pressure of the hand. This curtain consists of heavy iron plates in the middle, with a mantle of tin on both sides, layers of asbestos lining being laid between. It can be worked from three different places. The roof of the stage house contains a series of vents which, like the windows in the sidewalls, opens automatically in case of fire, in order to secure a quick escape of smoke. A flooding of the stage with abundant masses of water can also be effected almost instantaneously.

Another modern improvement is the heating and ventilation of the entire house in a manner never before realized. No draughts anywhere, a permanently agreeable temperature and a continuous influx of fresh air are problems which, it is claimed, have been solved here. Two electric centrifugal ventilators transport 90,000 cubic meters of fresh air per hour into the auditorium, thus assuring 30 cubic meters of fresh air per hour to every visitor when the house is sold out. To prevent any current of cold air being felt, however, the vestibules are somewhat overheated before the beginning of the performance. The fresh air introduced is previously purified by dust-filters and made to correspond with the temperature of the house before it is allowed to stream in below the seats of the audience. Forty electromotors of 46 h.p. are required for the heating and ventilating machinery. The bad air accumulated is constantly removed by air holes and ventilators in the ceiling.

A NEW TENOR

After the official opening with The Magic Flute there were two more gala productions—Die Meistersinger, conducted by Blech, and Der Rosenkavalier, conducted by Rich-

tickets at advanced prices for the benefit of its pension fund.

AN AMERICAN SOPHIE

Richard Strauss' Rosenkavalier was next on the list of newly studied operas. It was conducted by the composer himself, who was in good humor and gave us a ravishing performance of his score. The fine cast included Barbara Kemp as the Marschallin, Delia Reinhardt, charming as Octavian, and Marion Claire as Sophie. The last named, a young American singer who some time ago made her Berlin debut as Desdemona, was the recipient of well deserved applause. After overcoming a slight nervousness at the beginning, her pure and beautiful soprano voice became more and more impressive during the course of the opera, while her pleasant manner of acting as well as her elegant and attractive appearance did much towards securing her a remarkable success.

A repetition of the work was conducted by George Széll, who was responsible for the excellent musical preparation of both performances. He evinced an intimate knowledge of the score and brought out its fine effects in a most musicianly manner. Leo Schützendorf, an effectively drastic and characteristic Ochs von Lerchenau was stronger in many respects than Adolph Schoepflin, who played the part in the first performance.

GRAVEURE SINGS DON JOSÉ

The most interesting event at the Municipal Opera during the month of May has been the first operatic appearance of Louis Graveure. The celebrated ex-baritone sang Don José in Carmen recently and demonstrated that he chose wisely

sterling artist will be given a permanent position, worthy of his rank, in Berlin.

Montemezzi's opera, L'Amore dei tre Rè, given with little success here about seven years ago, has been taken up again at the Municipal Opera. It is doubtful, however, whether it will prove a greater attraction this time than before. The well prepared performance was conducted by Georg Sebastian, who showed complete mastery of the score, great care for all details and a full understanding of the style of the music. The blind king was sung and acted with great vocal and histrionic power by Alexander Kipnis, while Elsa Jülich, Ernst Fischer and José Ríavez distinguished themselves in the remaining principal parts.

A SYMPHONY BY FREDERICK THE GREAT

Erich Kleiber has given his first symphony concert in the opera house. The program was a homage to the founder of the Berlin opera, Frederick the Great, and to the famous musicians, who since about 1800 have been in charge of its music. King Frederick's symphony No. 3 is by no means a great work, but it is good music in the style of its epoch, and manifests a high artistic culture. The duet for two flutes in the slow movement has real nobility and translates genuine emotion into artistic form. Of Spontini, who was director of the Opera from 1820 to 1841, we heard the pompous and festive Olympia overture—decorative music showing an interesting relationship to Meyerbeer and Berlioz. Meyerbeer, Spontini's successor in Berlin, was represented by his once popular Fackeltanz, written for the festivities of the royal court. Weingartner, conductor of the Berlin opera about 1900, was represented by his Lustige Overture,

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BAYS, BERNICE
Lyric Soprano
Available for Concert, Church and Club Work
504 Majestic Theatre Bldg., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOGART, ANDREW
Teacher of Singing
"A Message to Singers" mailed on request
2218 Lake Street, San Francisco

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
407-8 Marshall Square Bldg., San Francisco

COOK, ELSIE
Pianist
California Representative of Tobias Mat-thay Piano School
3325 Octavia St., San Francisco

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

ENSEMBLE CONSERVATORY OF MUSIC
Emmaletta Vantine, Director.
All Branches Taught. Dormitories.
2058 No. Vermont Ave., Hollywood, Calif.

JACQUES JOURNALVILLE of Paris
Formerly Boston Opera
and leading grand opera of France
Private Voice Studios
The McKelvey, Seattle, Wash.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
306 Spring Street, Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

OTMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

S. T. EMBER, ROSA
"Producer of Vocal Artists"
4110 W. 3rd Street, Los Angeles

SAN FRANCISCO CONSERVATORY OF MUSIC
ERNEST BLOCH, Director
3435 Sacramento St., San Francisco

SIMPSON, ELIZABETH
Piano, Solfege, Harmony
Author of "Little Princes of Music Land"
26 O'Farrell St., San Francisco

THE CORA W. JENKINS SCHOOL OF MUSIC
46 Randwick Avenue, Oakland, Calif.
Boarding and Day School
Phone Piedmont 2993 W.

TOWNS, KIRK
Baritone
505 The McKelvey
Seattle Canadian Club
New York

TRONITZ, PHILLIP
Norwegian Concert Pianist and Pedagogue
Studio—California Music Co. Bldg.
Los Angeles, Cal. Summer Classes
Also Head of Piano Department of Hollywood Conservatory of Music.

YEATMAN GRIFFITH VoiceTEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 70th St., New York City Tel. Endicott 5144**ROXAS**Vocal coach to Martinelli and
Teacher of Della Samoloff of Chicago Civic Opera
Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle**Walter Henry Hall**Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.**William S. BRADY**TEACHER OF SINGING
Studio: 137 West 86th St., New York Tel. Schuyler 3580**MARIE SUNDELIUS Soprano**With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall 113 West 57th Street New York**GIUSEPPE BOGHETTI**OPERATIC and CONCERT TENOR
Graduate Royal Conservatory of Music
MILANO, ITALY
Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 13 East 38th St., New York N. Y. Tel. Caledonia 2777**Edwin Franko Goldman**CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York**NANÀ GENOVESE**

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO
322 West 72nd Street New York**HEMPEL**Management: R. E. JOHNSTON
1451 Broadway, New York
Steinway Piano**BACHAUS**

WORLD TOUR, 1927-28

Argentina, Chile, Uruguay, Brazil, England, France,
Germany, Austria, Italy, Russia, Poland, SpainBALDWIN DUO-ART VICTOR
Address: Piccadilly Hotel, London**MARGARET SHOTWELL**

PIANIST

Exclusive Management
R. E. JOHNSTON
1451 Broadway New York City**WURLITZER**

200 Years in Music

The Sweetest
Toned Piano
Ever Built120 W. 42nd Street
New York

and all principal cities

**TAMAKI MIURA**

in the New One-Act Japanese Opera

By "NAMIKO SAN" ALDO FRANCHETTI
ON COAST TO COAST TOUR SEASON 1927-1928
Management of HUBOK ATTRACTIONS, Inc., 55 W. 42nd St., N.Y.C.

op. 43, and Richard Strauss, Weingartner's successor at the conductor's desk, contributed to the program its most brilliant number, Ein Heldenleben. Kleiber was well supported by his magnificent orchestra and acquitted himself of his task with his usual skill and elegance, mounting to great heights of interpretative art, especially in Heldenleben.

SAMINSKY'S SUCCESSFUL BERLIN DEBUT

Considerable interest was evinced in Lazare Saminsky's first Berlin concert, given under the auspices of the International Society for Contemporary Music, which pursues aims nearly identical with those of the New York League of Composers and of which Saminsky is a distinguished representative. An interesting program of chamber orchestra music was offered by the New York artist, who showed himself to be a very skillful and authoritative conductor, as well as a composer of rank. America was represented in the program by three numbers. Saminsky's Litany of Women was especially impressive for the emotional content, the religious intensity and the artistic taste displayed in the musical setting of the five poems. This litany is without doubt one of the most valuable musical compositions which has reached us from America. Saminsky's orchestral composition, Venice, has also marked musical qualities, though they are not quite equivalent to the Litany.

Another American piece, Frederick Jacobi's Nocturne for chamber orchestra, is the product of a cultivated artist who employs the means of French impressionism with skill and talent. The same school of music forms the foundation of the songs by Charles Griffes and Marion Bauer. Songs in a more popular vein, by John Alden Carpenter and Deems Taylor, were characteristic examples of the peculiar Anglo-Saxon melodic style. Ernst Toch's witty and brilliant Dance Suite, Darius Milhaud's curious little five-minute symphony, No. 3, and Prokofiev's interesting overture for chamber orchestra made up the remainder of the program. Eugenia van de Veer and Ria Hesser sang the vocal numbers in a highly accomplished manner.

SZIGETI TRIUMPHS WITH BACH

Joseph Szigeti showed his noble and masterly art in three recitals. The programs were original and very characteristic of Szigeti's spiritual altitude. Every concert was opened by a Tartini sonata, followed by a Bach sonata and a modern French sonata (Ravel, Debussy and Roussel, respectively), to which, in the last concert, Stravinsky's Pergolesi suite was added. Though all the works on these three programs were played with admirable art and technical finish of the highest order, still Szigeti's playing of Bach must be singled out as something altogether precious and hors de concours. A large and enthusiastic audience made it manifest beyond doubt that Szigeti has won his way into the heart of the Berlin public.

Margaret Shotwell, a young American pianist, gave a recital with fair artistic success, evincing thorough training and a considerable degree of pianistic attainment. A group of modern French and Spanish compositions, by Debussy, Ravel, Albeniz and de Falla, seemed best adapted to her artistic temperament and musical taste.

LESSONS BY RADIO

The Berlin Hochschule für Musik is certainly one of the most progressive and active schools in the musical world. To its numerous departments has now been added a broadcasting station of unique character, specially designed for the purpose of musical experiments and the problems of reproduction. The opening of the new laboratory, which is provided with the most advanced technical devices, was celebrated by a session before invited guests. Prof. Schünemann, director of the Hochschule, explained the nature of the problems to be attacked and a number of interesting experiments showed some of the future possibilities of broadcasting. Thus, a professor of singing, seated at the piano, gave a vocal lesson to a pupil in another street, criticizing the pupil's singing and discussing the matter with him. No less curious and amusing was the conducting of a vocal ensemble and a woodwind sextet from a piano in the Hochschule, the six players of the Mozart divertimento being placed in six different rooms far away, and none of them seeing the conductor.

HUGO LEICHTENTRITT.

Foreign News in Brief**PRIZE AWARDS FOR SCHUBERT COMPETITION**

BERLIN.—The preliminary competition for the Schubert prize (organized by the Columbia Phonograph Company) in the district Germany-Holland has had the following result: the first prize (\$750) has been awarded to Hermann Wunsch of Berlin for a symphony, the second prize (\$250) has gone to Kurt von Wolfurt, also of Berlin, for Variations and Character Pieces on a Theme by Mozart, the third prize (honorary diploma) was given to Johannes C. Berghout of Arnheim, Holland. The members of the jury were Hermann Bischoff, E. N. von Reznicek, Max von Schillings, Joh. Wagenaar and Ernst Wendel.

H. L.

ALL-ENGLISH CONDUCTORS FOR LONDON PHILHARMONIC

LONDON.—The list of conductors for next season's Philharmonic concerts has, with one omission, been published, and, so far, consists entirely of English conductors, namely Sir Landon Ronald, Sir Hamilton Harty, Sir Thomas Beecham, John Barbirolli, Albert Coates and Basil Cameron. In the matter of soloists, they are still international. Nicolas Medtner, Artur Schnabel, Alfred Cortot and Jacques Thibaud are among those announced. Sir Hamilton Harty's concert will be devoted to Schubert and the Philharmonic Choir will take part.

M. S.

AMERICAN PIANIST HAS OVATION IN ROME

ROME.—Eleanor Spencer, American pianist, gave a most interesting concert at the Sala Sgambati, going through an exacting program with a brilliance, care and technical assurance that won her a real ovation. She may well be proud of having aroused the Roman public from its proverbial apathy.

D. P.

NEW STRAVINSKY BALLET FOR LONDON

LONDON.—Stravinsky's latest ballet, Apollo Musagates, written for small orchestra, is to be produced in London by Diaghileff on his next visit. Stravinsky is at present busy on another ballet, this time for Ida Rubinstein of the Paris Opera.

M. S.

WOLFF AND SACHS

Concert Direction
Established 1882
Oldest concert managerial firm in Germany
Berlin W. 9, Linkstrasse, 42
Cable address: Musikwolf
Managers of the Berlin Philharmonic Concerts
(Wilhelm Furtwängler, Conductor)
Managers Bruno Walter Concerts
Directors of concert and operatic tours of many famous artists
Representatives of the Metropolitan Opera Company of New York
for Middle Europe

ELIZABETH ALEXANDER**MAJOR**VOICE
Now in Europe**ROMANI**Teacher of ROSA PONSSELLE
Studio: 244 Riverside Drive, New York Tel. 4193 Riverside**EVERETT MARSHALL**

AMERICAN BARITONE

Metropolitan Opera Company

Management:
R. E. Johnston
1451 Broadway, New York City**PAUL WHITEMAN AND HIS ORCHESTRA**IN CONCERT
F. C. COPPICUS, Manager
33 West 42nd Street, New York City**ALFREDO****SAN MALO**

VIOLINIST

Management: BECKHARD & MACFARLANE New York

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD.**GALLIA CURCI****HOMER****RETHBERG****SCHIPA****TIBBETT**

MANAGEMENT

Evans & Salter

113 WEST 57th ST., NEW YORK

PARISI and EVANS

(Martha Parisi) (Mary S. Evans)
MUSICAL AND CONCERT MANAGEMENT
 50 West 47th Street New York
 Telephone: Bryant 6803

GEORGE S. MADDEN

ULTRAIST IN TONE PLACING
 A Singer who can teach Singing
 1425 Broadway, New York Phone: Pennsylvania 2634
 Literature on request
 Special Spring and Summer Course now starting

H
E
L
E
N**CHASE**

318 W. 84th Street, N. Y. VOICE—PIANO—Coach—Accompanist—Teacher Edinell 5844

CARL BUSCH

Cantata "The Hunter's Horn"
 For Baritone, 2 Horns, Woman's Chorus and Piano
 H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

AUGUST WERNER

BARITONE
 Address: 543—9th St., Brooklyn, N. Y. Telephone: South 8126

The BALLET SCHOOL of N. Y.

ART AND TECHNIQUE OF DANCING
 Booklet—Program on request
 Studio: 606 Steinway Hall, 113 West 57th Street, N. Y. C. Circle 9363

C
E
C
I
L
I
A**GUIDER**

SOPRANO
 Address: 1947 Broadway New York

M
I
S
C
H
A
K
O
F
F

MISCHAKOFF
 Concert Master of the Philadelphia Orchestra, Stokowski, conductor.
 New York Studio Philadelphia, Pa.
 701 Carnegie Hall 2109 N. 33rd St.
 Circle 1350 Columbia 6715

The Russian Vocal**KEDROFF QUARTET**

Available Season 1928-1929
 Management Wm. B. Feakins, Inc., 1509 Times Bldg.,
 New York City

The English Singers

Now Booking Season 1928-1929
 Concerts of Madrigals, Folk Songs & Other Music
 Management METROPOLITAN MUSICAL BUREAU, 33 West 42nd St. N.Y.C.



—
NEVADA
VAN DER VEER
 Famous
 Contralto

I want to express my sincere appreciation of your incomparable instrument. In quality of tone it is unsurpassed.

—
NEVADA
VAN DER VEER
 Famous
 Contralto

Nevada Van der Veer

KRANICH & BACH

Grand—Reproducing—and
 Period Model Pianos
 237 East 23rd St. New York
 77 EAST JACKSON BLVD., CHICAGO, ILL.
 CATALOGUE AND PRICE LIST UPON REQUEST

Music Notes From Coast to Coast

(Continued from page 41)

hearty applause that Mr. Erb received at the end of the concert shows that his splendid work is fully appreciated by the friends of Lafayette College. H. N.

Greely, Cal. The Philharmonic Orchestra, J. DeForest Cline, director, gave a concert recently assisted by Lester E. Opp, cellist, and the College High School Orchestra. The program given at the Sterling Theater included works by Elgar, Litolf, Termann, Schumann and Romberg.

Green Bay, Wis. The Civic Music Association's last concert presented Cecilia Hansen, violinist, and Glenn Drake, tenor. Both artists favorably impressed their audience.

Lucille Meusel, former Green Bay girl and now soprano of the Chicago Opera, was given an ovation at her recent concert at the Columbus Auditorium. Her program included songs of Schumann, Strauss, Giannini, Fourdrain, Meyerbeer. Miss Meusel has a beautiful voice, which she uses with artistry, her diction is excellent, and she has a charming stage presence. She was ably assisted at the piano by Marshall Sumner. M. L. N. L.

Los Angeles, Cal. Two contrasting Beethoven symphonies, the fourth and the fifth, made of the final pair of Symphony concerts another signal triumph for Conductor Schneckvoigt and the Philharmonic Orchestra. The spiritual quality of the fourth, and the fiery vigor of the fifth, were skillfully brought forth by the conductor and players, and the audience caught the inspiration. The soloist was Ruth Shaffner, soprano, a local girl and a product of local studios, who for the last two years has been studying and singing in New York. She sang two Marx songs, Hat Dich die Liebe Berührt and Und gestern hat er mir Rosen gebracht, in a manner that won her audience instantly. Her second song, Mozart's Allelujah, completed the conquest. Her voice has grown in beauty and size and her artistry is unquestioned.

The last popular concert was conducted by Ilya Bronson, head of the cellist section of the orchestra, himself a conductor of note and a musician of wide knowledge and experience. The program opened with a Bach Prelude, Choral and Fugue, arranged for the orchestra by Albert. Bronson was cordially received and the orchestra worked under him effectively. The season as a whole showed a decided increase in attendance and a further development musically from the point at which Conductor Schneckvoigt came to the conductor's stand.

"The Trio"—composed of Olga Steeb, pianist—David Crocov, violinist, and Ilya Bronson, cellist—gave the last concert of their season, at the Biltmore Music Room, before a large audience. The program opened with the Tchaikowsky trio, op. 50, in which Bronson did some notable work. The trio No. 4 in C major by Mozart was particularly charming, and the Allegro was repeated. The Brahms quartet, op. 60, in C minor, by Brahms, had the assistance of Philip Kahgan, of the viola section of the orchestra. In this number the piano is conspicuous and the artistry of Miss Steeb was pronounced.

The Woman's Symphony Orchestra, of which Henry Schoenefeld is the director, gave its second concert of the season when Calmon Luboviski, violinist, was the soloist. The program opened with Beethoven's seventh symphony, in which the players gave good account of themselves and showed the careful training of their conductor. Luboviski came next with the Bruch concerto for the violin, in G minor. The Luboviski wonderful technical skill was in full evidence and he played with his usual fire. He played the Bach sixth violin sonata without accompaniment as an encore. The concert mistress, Bessie Fuhrer Erb, who is assistant conductor, then took the stand and conducted two attractive numbers by Rubinstein—Torchlight Dance and Wedding Procession—showing decided gifts as a conductor. The orchestra, as usual, drew a full house.

The Tandler Little Symphony gave its second concert at the Biltmore Ballroom before an audience of discriminating music lovers. Tandler's own composition, The Spirit of Friendship, written in memory of the late Dean Mason and scored only for strings, showed his flair for color, and proved of musical worth. Cyrill Scott's Idyllic Fantasy, for soprano, oboe and cello, was exceedingly well given by Francia White, soprano; Owen Hoffman, oboe, and Antoinette Frederikson, cello. Reiter's Suite for String Orchestra closed the program.

The Glendale Orchestra, under Modest Altschuler, gave a program at the Glendale High School Auditorium, including numbers by Mozart, Ippolitoff-Ivanoff, Glinka, Rimsky-Korsakoff (for orchestra, chorus, tenor and soprano solos, given for the first time in the United States with Ellen Beach Yaw, soprano; Charles King, tenor, and the Tuesday Afternoon Club's Women's Chorus). It closed with two movements from Haydn's symphony No. 47, played for the first time on the Pacific Coast.

Arthur Fuller, composer, pianist and singer (assisted by a whistling chorus under Agnes Woodward, and Kathleen Kla-wah-na, harpist), and some of his pupils, gave an annual concert at the old Ebell Club Auditorium before a large and appreciative audience. Mr. Fuller still practices his profession although for years held flat on his back by some obscure trouble.

Constance Balfour, soprano, gave a farewell recital at the Biltmore Music Room, offering numbers by Casta Diva, Bellini, Puccini, Schubert, Szuic, Debussy, Gretchaninoff, Massenet, Edwards, Oliver, Chaminade, D'Hardelot, Hagenman, Nicholson and La Forge.

At the Roosevelt Hotel the same evening a program was given by Edouard Pavaroff, pianist, assisted by the Elsie Dufour dancers in Dance Improvements.

Floy Hamlin, soprano; William Blust, baritone, and Robert Sellon, bass, pupils of Guido Caselotti, have won first place in the California Eisteddfod contest.

The annual convention of California Music Clubs gave a composers' concert at the Ebell Club. The following Cali-

fornia composers were represented on the program by their compositions: Mary Carr Moore, Arthur Blakely, Gertrude Ross, Sol Cohen, Kathleen Lockart Manning, Marion Ralston, Carrie Jacobs Bond, Wells Hively, Elinor Remick Warren, Lucile Crews, Grace Adele Freeby, Ernest Bloch, C. E. Pemberton, Nino Marcelli, Otto Rasbach, Charles Wakefield Cadman, H. J. Stewart and Frances Marion Ralston.

The Gamut Club gave a dinner in honor of Elsa Alsen, at the Hotel Alexandria.

An orchestra has been formed at the Frank Wiggin Trade School. Van Boyce will direct its activities.

Dane Rudyar, an authority on modern music, gave a lecture recital on that subject at the Frank Wamsley studio.

Albert Ruff, head of the vocal department of the Zoellner Conservatory, presented in recital Gloria Zarra, soprano, and Thomas Govan, baritone, assisted by Kathryn Brinkman, pianist, pupil of Joseph Zoellner, Jr., and Ruth Riggs, harpist (pupil of Julie Kellar).

Bertha Vaughn presented Ivan Edwards in recital in Chickering Hall recently, assisted by Mary Teitworth, soprano, Cornelia Glover, contralto, and William Dykes Allen, basso.

Madam Lizotta Kalova, presented Sol Posner, violinist, in recital, assisted by Marie Julius, pianist, pupil of Philip Tronitz, with Vera Kosloff, accompanist.

Alma Stetler presented four artist-pupils in recital at the Hollywood Conservatory, assisted by The Ladies' Glee Club of the Hollywood Conservatory; Bernice Bays, lyric soprano; Elizabeth Coleman, mezzo-soprano; Mary Jane Duncan, lyric soprano, and Anne Harley, dramatic soprano. The young singers not only possess good voices but revealed unusual poise and exceptional training.

Leland Atherton Irish was elected for the fourth time general chairman of the summer season of Bowl concerts.

B. L. H.

Louisburg, N. C. The most charming entertainment ever given in Louisburg was a costume recital of Spanish folk songs, sung by Luisa Espinel, Spanish singer and dancer.

Frederic Dixon, pianist, gave an interesting program in the High School Auditorium, recently.

Ellen Hughes, pianist, pupil of Harriet May Crenshaw, gave her diploma recital, assisted by Elizabeth Fussell, soprano, pupil of Stella J. Mohn, in the College Music Hall.

Ruth French, teacher of piano, presented Thelma Richards, pianist, in a diploma recital, assisted by Arthur Fleming, baritone, pupil of Stella J. Mohn.

Virgie Sheffield, pianist, pupil of Ruth French and Elizabeth Wilkerson, reader, pupil of Charlotta Mitchell, gave their certificate recital in College Music Hall. H. M. C.

Norwalk, Conn. The Choral Art Society, Roy William Steele conductor, closed its season with its spring concert given at the Regent Theater, in aid of the Y. M. C. A. Building Fund. The auditorium was packed for the event which presented Haydn's The Creation. The participants were: Margaret Olsen, soprano; Charles Hart, tenor; Herbert Gould, bass; the Max Barr Ensemble, the Choral Society, and Mrs. Chester Selleck accompanist. The Norwalk Hour, in speaking of the event, said: "The performance left nothing to be desired; it was artistic throughout, again revealing in full the qualities that have distinguished the organization since its inception. Thanks to its efficient conductor, Mr. Steele, the chorus does work of high grade in precision of attack, ensemble, shading and general finish. Mr. Steele never fails to arouse his vocal legions to his own enthusiasm and lead them whither he will." There also was praise for each soloist, and of Herbert Gould this same daily stated: "Another agreeable new acquaintance was Herbert Gould, a basso of fine voice and commanding interpretation." (Continued on page 45)

SCHMITZ MASTER CLASS

July 3rd to August 14th, 1928

1170 SHERMAN STREET
DENVER, COLO.

In conjunction with

THE RINQUEST SCHOOL OF MUSIC
THE LAMONT SCHOOL OF MUSICAddress Bogue-Laberge, 130 West 42nd Street, New York
Mason & Hamlin Pianos, thru Denver Piano Co.**ROSA LOW**

Lyric Soprano

Management: R. E. JOHNSTON
1451 Broadway New York City

Celebrated Spanish
 Piano Virtuoso
 Teacher of Many
 Famous Pianists

19 West 85th Street,
New York

Telephones: Schuyler 1044 and Schuyler 9923

JONÁSM
A
R
T
U
R
O**VITA**Voice culture—Opera coach
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350

Music Notes From Coast to Coast

(Continued from page 44)

tive ability. The resonance of his voice makes it an important part of his vocal equipment. His diction, phrasing, etc., are all admirable."

Omaha, Nebr. Marie Mikova, a native of this city who has won pianistic honors in many of the world's musical centers, was presented in a recital by the Tuesday Musical Club at the Knights of Columbus Auditorium. Miss Mikova's artistic virtues are many and include a technic of great brilliancy and a sensitive and adaptable style of interpretation. Outstanding on the program were three preludes and fugues from Bach's Well Tempered Clavichord, the Paderewski Themes and Variations, and a generous group by contemporary composers.

A chorus recruited from the membership of the Omaha Business and Professional Women's Club made a public appearance under the direction of Luella Anderson. The chorus sang a well selected list of numbers, and created a good impression. The soloists were Mrs. J. R. Munro, soprano; Frances M. Montfort, violinist, and Edwin E. Gray, bass.

The Elks Apollo Club, of which Frank Van Gundy is the conductor, gave a concert in the Technical High School. Of excellent quality was the singing of this choral body, whose voices united in a fine blend of tone, the beauty of which was enhanced by good attacks, lovely shadings and spirited readings. Doris Doe, contralto, was the assisting artist. Accompanied by Martin Bush at the piano, Miss Doe sang in a manner to make the outmost of the very interesting song groups she had prepared. Her exquisite

voice was well matched by the compass and resources of her art. J. P. D.

Washington, D. C. Coming at the close of a brilliant season, the piano recital of Kurt Hetzel at the Mayflower Hotel was in no sense a let down from the shining events which had preceded it. Mr. Hetzel will be remembered as the gentleman who three seasons ago, in five rehearsals, put together a local orchestra and rendered a most difficult program to the astonishment and satisfaction of the Washington music public. His return to the piano in his first local concert was also in the nature of a farewell, as he will spend several years abroad playing and conducting in the various European centers. His offerings at this recital formed a dignified front as well as an example of high grade discernment in choice of literature. Six Chopin selections beginning the concert were carefully executed, thoughtfully interpreted and enthusiastically accepted by the audience. That Mr. Hetzel should elect to do the Liszt Sonata in B minor is some indication of his attitude toward his instrument, but that he should deliver it with such magnificent balance, studied appreciation of its varying thematic qualities and seeming indifference to its manifold technical problems, is a matter of importance quite beyond the ordinary scope of criticism. There were also on the program two Wagner transcriptions—the Procession to the Cathedral, from Lohengrin, and the third act prelude, the Quintet and Finale, from Die Meistersinger. Mr. Hetzel's Wagnerian excerpts are splendid examples of his knowledge of the multicolored scores, and as a result are eagerly called for whenever he plays. Enthusiasm ran high at their finish. The second Rhapsody by Liszt ended the recital in both a scintillating and crowning fashion. That there is more to a Liszt rhapsody than mere fireworks Mr. Hetzel demonstrated unmistakably. His interpretation was definitely that of one who is a careful student of the Hungarian's music. There were many recalls from the audience. T. F. G.

Waterville, Me. The first state school band and orchestra conclave was held here, May 12, with seven school bands and twelve orchestras competing for the honor of

representing Maine at the New England conclave in Boston on May 19. The Jordan high school drum corps of Lewiston, a non-competing organization, won much praise for its marching ensemble. The results of the contest were as follows: class A orchestras, Stephens High School, Rumford; class B, Waterville High School; Class C, Webster Junior High School, Auburn; class D, Coburn Classical Institute, Waterville. The Bangor High School band won first place in the band conclave. The judges were Louis Sardonio, of Boston; Francis Findlay, instructor of music at New England Conservatory of Music; Harry Whittemore, of Somerville, Mass.

The 1929 festival, which will probably be held in Lewiston, will be arranged by E. S. Pitcher of Auburn, president of the Eastern Music Supervisors' Conference; Morris R. Robertson of Island Falls, and Dorothy Marden of Waterville, all supervisors of music in the public schools.

L. N. F.

Jonás' Philadelphia Assistant in Demand

Erl Beatty is one of the two Philadelphia assistants of Alberto Jonás, who for the last ten years has been journeying once a week from New York to conduct a master class in Philadelphia. Mr. Beatty gave recently, at the Auxiliary of the Overbrook Presbyterian Church, a lecture-recital which was voted one of the most successful ever given in Philadelphia. The program was given over to Mendelssohn and Schumann, whose compositions were elucidated and played by Mr. Beatty with consummate musicianship and brilliancy.

Blair Neale

Pianist
Accompanist
Exclusively for
Edward Johnson
Address: 1417 Steinway
Hall, New York



ROBERT BRAINE
PIANIST, COMPOSER, ACCOMPANIST, TEACHER
8 West 102nd St., N. Y. Tel. 1761 Academy

Miriam Franken
OPERA SINGER
Lyric Soprano
346 West 71st Street, New York. Susquehanna 9541

JERDONE BRADFORD
CONTRALTO
140 East 34th Street New York

OTTO LUENING
OPERA DEPARTMENT
EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

ROLAND CREAN
VIOLINIST—INSTRUCTOR—CONDUCTOR
(Indorsed by Noted Musicians)
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC
GREENSBURG — PIANO — HARMONY
Studio: 887 Manhattan Avenue, Brooklyn, New York
Telephone: Greenpoint 6329

MRS. HARVEY D. INGALSBIE
TEACHER OF TEACHERS
Normal Class: July 5 to Aug. 1, 1928
Studio—87 Hamilton Place, New York City
APPLICATION BY MAIL PREFERRED

DAISY ELGIN
SOPRANO
Management:
R. E. JOHNSTON,
1451 Broadway, N. Y.

SAMUEL GINSBERG
BARITONE
Emilio Roxas Studios
703 Steinway Hall
113 West 57th Street
New York City

FRANCES SEBEL
SOPRANO
Exclusive Mgt., Huron, Inc., 85 West 42nd St., New York

JOSEF LEONE
BARITONE—Concert and Opera
1303 Amsterdam Ave., N. Y. Tel.: 3942 Morningside

REIN VAN RHYN
VOCAL TEACHER
Studio: 346 West 71st Street, New York
Tel.: 9541 Susquehanna

Mme. Gardner Bartlett
VOICE PRINCIPLE
Prof. of Nordica's Singing Classes
Studio: Lea Block - Sandusky, Ohio

L. LESLIE LOTH
PIANIST—COMPOSER
Teacher of Piano and Composition
Interview by Appointment
Studio: THE BELVEDERE
319 W. 48th St., N. Y. Phone: Penna 2972

ALEXANDER FIEDEMANN
Violin Instruction
BERLIN-SCHOENEBERG
Heylstrasse 5

FRANCES MANN
PIANIST
Mgt. Guild Hall, Inc.
113 West 57th St.
New York City

MARIE CASLOVA
SUMMER COURSES
June 15 to Sept. 15, 1928
VIOLIN INSTRUCTOR
Artist Pupil of SEVICK and FLESCH
Soloist with New York, Chicago, St. Louis Symphony Orchestras
52 W. 54th St., New York
Tel. Circle 4658

ETHEL R. DAY
TEACHER OF SINGING
Pupils prepared for Concert Work
Studios: 188 West 74th Street, New York City. Tel. Trafalgar 1069

MAX CUSHING
Diction, Interpretation, Repertoire
for Singers, Especially in French

BARON HAROLD VON OPPENHEIM
DRAMATIC TENOR
Park Chambers Hotel, 68 West 58th Street, New York
Telephone: Plaza 5991

J. E. A. ROUSE
Accompanist and Instructor, Piano and Harmony combined. Summer class in Chicago.
8103 Langley Ave., Chicago, Ill. Tel.: 2828 Radcliffe

E. ARNE HOVDSEVEN
CONCERT ORGANIST
1017 Steinway Hall, New York
Organ Recitalist—Morosburg Academy, Morosburg, Penn.

ISSAY LUKASHEVSKY
VIOLIN INSTRUCTION
Address: 36 West 112th St., N. Y.
Tel: Monument 0338

JAMES HAUPT
TENOR
Mgt: S. L. Ross, National Broadcasting Co.
711 Fifth Avenue New York

SUE HARVARD
Soprano
Address: 1412 Steinway Hall,
New York, N. Y.

DORA ROSE
SOPRANO
Concert Mgt., Harry and Arthur Culbertson of New York
83 W. 42nd St., New York. 4822 Dorchester Ave., Chicago

SIDNEY DORLON LOWE
PIANO ACCOMPANIST COACH
Steinway Hall New York STUDIOS 245 Clifton Ave., Brooklyn

J. TIKIJIAN
VIOLIN STUDIOS
ADVANCED STUDENTS AND BEGINNERS
88 Riverside Drive, N. Y. C. Tel. Endicott 4085

Sophia GORSKAJA
Russian Mezzo Soprano
Mgt. Loudon Charlton, Carnegie Hall, New York

Mme. Bell-Ranske
Director of
The National Voice
Forum
Professional Training,
Singing and Drama
57 West 58th Street
New York City Tel: Plaza 4250

The Breakers
On the Boardwalk
Atlantic City, N. J.
PREFERRED . . .
In Summer and all seasons by
those who know and wish the best
upon either the American or Euro-
pean Plan.
Sensible rates withal!
Hillman Management
When in Washington
Visit Harvey's Restaurant
11th and Pennsylvania Aves.
Famous since 1858

OPPORTUNITIES

STRADIVARIUS VIOLIN, exceptional condition and exquisite tone. Hill's Certificate of genuineness. Can be purchased from owner desirous of selling. For further details write to "Exceptional," care of MUSICAL COURIER, 113 West 57th Street, New York.

VOICE TEACHER, old Italian school, 25 years experience, seeks permanent connection with Conservatory. Specialist in diagnosing vocal defects, and correcting through liberated tone, diaphragmatic breathing, and vitalized diction. Exceptional program builder and coach. Address: "Voice Teacher," care of MUSICAL COURIER, 113 West 57th Street, New York.

A **MASTER PIANIST** is desirous of making connection with first class Conservatory, preferably East or South. Address: "E. O. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

CARNEGIE HALL STUDIO TO RENT by the hour, day, or month. Large, cool, airy, attractive; Mason & Hamlin Grand Piano, telephone service, secretary in attendance. Anne Wolter, Circle 4252.

WANTED—High calibre artists for most prominent radio station in Brooklyn and Long Island. Opportunities, especially for ensemble groups, ultimately leading to

commercial work. Apply by letter or in person to studio director, Hotel St. George, Brooklyn.

WANTED—Composer, Arranger—one who has had previous experience in writing compositions for the piano from the first to fourth grades, and arranging works of others from a difficult to a lower grade. Unless you are at present engaged in this line of work and can furnish satisfactory proof of your ability, there would be no need to answer this advertisement. Please state experience as well as partial list of publications and arrangements, and by whom published. Communications to be

held strictly confidential. Address: "A. B. C." care of MUSICAL COURIER, 113 West 57th Street, New York City.

The Vanderbilt Studios

of New York
Mrs. Mabel Duble-Scheele, Proprietor
15 East 9th St., 13-15 East 38th St.
Apply 15 East 38th Street
Resident, non-resident studios, with or without bath.
Furnished studios with piano for summer sub-let.
Piano studios rented by the hour.
Telephones, Lexington 8998 and 10125
VANDERBILT STUDIOS INN
At 13 East 38th Street
Excellent food at moderate prices

Columbia

Paul Whiteman

and his orchestra

now record Exclusively for Columbia

This is Good News for
every Columbia Dealer!



¶ It means more and more Columbia Sales. ¶ Whiteman has signed a contract for a long term of years to record exclusively for Columbia. He is now making Columbia Records. Be ready to tell your customers to "Ask for a Columbia Record of Paul Whiteman". Be prepared to wire your orders for Paul Whiteman's Columbia Records, soon to be announced. ¶ ¶ ¶ ¶ ¶ ¶ ¶ ¶ ¶

Columbia Phonograph Company, 1819 Broadway, New York City
Canada: Columbia Phonograph Company, Ltd., Toronto

Columbia "NEW PROCESS" Records

Made the New Way - Electrically
Viva-tonal Recording - The Records without Scratch

Schubert Centennial - Organized by Columbia Phonograph Company



"Magic Notes"



"Magic Notes"

"All Trade Marks Reg. U. S. Pat. Off.
S. S. Co. Inc. New York City. 2422 y 2423 y 2424 y 2425 y
Agents 1737 y 1738 y 1739 y 1740 y 1741 y 1742 y 1743 y 1744 y
Schubert Centennial Organized by Columbia Phonograph Company

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

EXPRESSIONS

Two Exhibits to Be Made at the Coming Convention That Should Be Visited by All Who Attend—That of Steinway & Sons, and of the Everett Piano Company

THOSE members of the Merchants Association who will attend the coming convention of the Chamber of Commerce will have two splendid opportunities presented to absorb information that will be of much value.

There seems to be a tendency on the part of some of the leaders of the Chamber of Commerce to look upon the annual meetings of the associations as a way and means of having a good time. The sensible business man, no matter what the commercial line may be, and especially those who belong to the industrial associations, through whose hands this making and bartering is held, should take seriously the reasons for the forming of bodies to do good for the manufacturing and the selling to the people.

The piano dealer should be as much interested in how a piano is made as is the manufacturer. The manufacturer should be as much interested in the selling of the products of the piano factories as those who effect the distribution into the homes of the people. It is not necessary for all who sell pianos to have a technical knowledge of just how a piano is formulated through its various processes, but it is well that they know enough about the manufacturing of a piano to recognize the difference as to the quality of the various grades of instruments that are produced.

An Educational Exhibit

One can hardly gather this information in an intelligent manner merely by going through a piano factory. It is interesting, the forwarding processes may appeal to the dealer, the various departments that effect the assembling through the forwarding processes is worth the study; but one should be able to arrive at some conclusions regarding the real quality of a piano by the study of the highest grade, or, in other words, to have placed before the eyes and mind the essentials that go to the providing the units as to the assembling of the various parts into the piano as a whole.

When the Tuners Association met in New York City at an annual meeting, Steinway & Sons made an exhibit that was one of the most interesting of any of the conventions the present writer has attended during the past thirty years. It was to be expected that the tuners would be awakened to the exhibit of the various parts of the Steinway mechanism, and with the presence of expert men from the factory, the tuners were enabled to glean what would be of great value to them in their work.

Steinway & Sons will, at the coming convention, have an exhibit along practically the same lines, but fitted to give the dealer, the man who sells the pianos, information that will be of great value to those who take the subject seriously and will be able, if advantage is taken of the opportunity, to judge a piano with some authority. *It will create a knowledge that can be utilized in comparisons.* If the dealer has the highest product before him, he can realize through such an exhibit not only the finished product, but the essential units that go toward the creating of the finished product. It may be vague to some, it may be illuminating to others, but even the vague conception of the mechanism, the parts, the units, through study will enable the one who applies this information in a comparative manner with other makes, and other grades, to visualize the finished product as it is tested. This study will aid in the creating of confidence through this authority of comprehension as to differences in tone, in the response of the action, in the safeguarding even unto the case against any condition that might interfere with the carrying out of the sale of a piano from the first payment to the last.

Giving a Basis for Comparison

We all know that defects in pianos interfere largely with the collection of the instalments. Therefore, a knowledge as to the grades of pianos is essential, even unto the collecting of the instalments.

The exhibit of Steinway & Sons will prove a school for experience. There can be no doubt but that the exhibit rooms will be crowded just as they were during the tuners convention, when the men from the factory were compelled to remain in the rooms of the exhibits until twelve and one o'clock at night. The tuners were serious in what they were absorbing. The dealers should take it unto themselves, and the invitation is just as broad to other manufacturers, to visit the Steinway & Sons exhibit, and learn in a way why the Steinway holds the position in the world that it does. It starts with the making of the piano. It ends with the selling; but the Steinway pianos would not sell as they do, and maintain their price value unless they presented the quality that has made the Steinway name famous.

It is a historical fact that when the first Steinway piano was made, the second could not be manufactured until the first was sold. The first Steinway piano can be seen in the Steinway warerooms in Fifty-Seventh Street.

(Continued on page 48)

Haddorff

A Complete Line of Pianos
Under One Name

From a 3' 9" Upright to a
Concert Grand

Haddorff Piano Company
ROCKFORD, ILL.

A. C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

A. C. Cheney Piano Action
A. C. Cheney Player Piano
Billings Angle Rail Piano Action

The complete Piano and Player line of
Actions

Factory, Castleton, N. Y.

Felt, Workmanship and Ex-
perience are combined in the

DAVID H. SCHMIDT HAMMER

The Best Hammer Made
ESTABLISHED 1856

DAVID H. SCHMIDT COMPANY
POUGHKEEPSIE NEW YORK

THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

UPRIGHT PIANOS PLAYER PIANOS

BRINKERHOFF INSTRUMENTS
OFFER BETTER QUALITY

BRINKERHOFF PIANO COMPANY

711 MILWAUKEE AVE.
CHICAGO

GRAND PIANOS — REPRODUCING GRANDS

Piano and Musical Instrument Section

Expressions

(Continued from page 47)

It was a fine piano, and that standard has been maintained in all directions since that first piano was sold, advancing as the art of piano production kept pace with the uplift in all things.

There is another exhibit that should be turned to by those who sell pianos with as much interest. The demand for period models of pianos is increasing. This may be due to the attitude of the dealers themselves, for if the dealers become interested in any form of piano, sales will increase. This has been proven through the changes in the styles of pianos for the past 100 years, or even going back to the light framed Flügel form, the evolution into the upright, then back again to the grand, and arriving again at the present day to the resumption of the demand for the small upright. The period pianos have interested the dealers to an unusual extent. They provide talking points that interest prospective purchasers. It even goes further than that, it penetrates into the creating of a demand for the period designs. The period piano interests those who are in the business of decoration, which carries into the architectural ideals of those who formulate house plans. This adds much to the influence of the piano in the creating of a home.

At first the period models were confined to a few, each purchased individually along designs formed by architects and decorators and other artists. Those individual productions were of extremely high price. Probably, the highest priced piano ever made was the Marquand piano, built by Steinway & Sons many years ago, and which today is found in one of the theaters in New York. The price of this piano, upon delivery to the Marquand family, was \$42,000. The piano was a great advertisement at the time, was written up, and illustrated in magazines. When one views the piano today, it is looked upon as a thing of the past, and its artistic merits are confusing. The case is one of those efforts, seemingly, to make it cost a lot of money, and evidently without any regard as to the question of the tone on the part of the designers. The artists had full sway, however, and the piano today represents the value of the Steinway, for the tone was confined in a heavy and much decorated case.

There are other marked efforts, especially as regards the Doheny piano, in Los Angeles, and one or two others which were specially created to satisfy the ambitions of those of great wealth to have art pianos that were different from all others. It took time in the development of the period models to bring them to a point where they could be manufactured and sold for prices that brought them within the reach of those who may have had artistic ideals, but not the money to provide for the creating of an individual production.

There will be found in the exhibits at the coming convention of the Chamber of Commerce a series of period models that have as much value as to their artistic possibilities as there is in the providing of instruments that will combine with the decorative ideals of any architect or decorator, or the personal desires of those of artistic inclination who have these ideals, but are restricted as to price.

The old Everett name will be found upon these pianos, and there is much to be learned by the dealers in the study of the period models arriving from the high priced extreme to a centralized position as to prices. This study should give to those who sell the products of the piano factories something they can carry into their own individual business processes to advantage. The Everett name protects the purchaser. One of the strongest financial industries in the piano trade is back of the Everett name. The pianos themselves as to the case designs have been illustrated in the MUSICAL COURIER. They show there is a constant striving, an ambition on the part of the Everett Piano Company to give to the dealers something that is new, enabling thereby the dealer to meet the demands of those of artistic inclinations, in whatever period that should be before them. The dealer who realizes that the price must be in keeping with the demand will find in these instruments, as far as encasements are concerned, all that is possible to arrive at in purity of design, without the intruding of incorrect ideas to cause resentment on the part of those who know true period creations.

The writer has frequently mentioned the tonal

purity of the Everett instruments, as in keeping with the outer encasements. There is the old Everett scale that maintains the wonderful tonal quality that has made the name Everett famous. Let those piano dealers who visit the convention study the Everett display, test each individual piano, not only as to tone, but as to case design, and it will be found that there is presented a new departure as to the period phase of piano selling. The prices that are nationally advertised indicate that the Everett Piano Company has brought into play a combination of art and industry that has produced something in piano mechanism that brings the price within the reach of the many, instead of the few of the wealthy who can run into the thousands of dollars for the satisfying of whatever demands may be made for the carrying out of decorative plans.

Art is not always expensive. It is not always exclusive, and a realization of this fact seems to have been the motive in the production of the wonderful Everett period models that stand as an evidence of what is possible in piano manufacturing, when material art is utilized to keep pace with pure tone, the vital principle of music. Without pure tone, music is not music. If a period design is created, it should be true to the period that is presented. One line will disfigure a period design, just as a slight variation in vibration will destroy a pure tone. There is in the Everett period models of today a perfect combination of the two phases of a piano, true tone and pure designs.

WILLIAM GEPPERT.

Don't Let Old Methods Hamper Your Production

A little more than twenty years ago it was necessary to use glues which were difficult to handle and under very unpleasant conditions for the operators.

Today, because of the invention of Vegetable Glue by Frank G. Perkins, this is not necessary.

The use of these Vegetable Veneer Glues does away with the difficulties experienced with the old glues and old methods, and at the same time saves money for the user.

Bring your gluing methods up-to-date by starting immediately the use of PERKINS PROVED PRODUCTS.

PERKINS GLUE COMPANY

Factory and General Office:
Lansdale, Pennsylvania.

Sales Offices:
South Bend, Indiana

The M. SCHULZ CO. PLAYER - PIANO

Offers wonderful opportunities to dealers
WRITE FOR OUR PROPOSITION
M. SCHULZ CO.

Est. 1869

711 Milwaukee Avenue

Chicago

**6000 Feet above
the Ground -**

The **MILTON**
"TOM THUMB"



Another Honor!



"Tom Thumb" holds the distinction of being the first piano ever broadcasted from the clouds. This epoch-making event occurred in San Diego, California, March 25th, 1928, when Huston Ray, The Miracle Man of the Piano, played a "Tom Thumb" in the fuselage of a Maddux Airliner. The Maddux planes now carry "Tom Thumb" Pianos as standard equipment.

So, through this their latest addition to a dominating line of Distinguished Instruments, the Milton Piano Company keep pace with progress. Surely such a piano—compact and light enough to be successfully transported in an airplane, yet with tone volume sufficient to carry above the roar of three huge motors,—will find a ready sale for a score of purposes where larger instruments are entirely impractical.

Dealers attending the June Convention in New York are invited to inspect the latest models of the already famous "Tom Thumb" Pianos. Dealers unable to be present at this gathering are urged to write for detailed information.

MILTON PIANO COMPANY, 628 West 51st Street, New York City
GEORGE W. ALLEN, President

Piano and Musical Instrument Section

Celco Corp. Opens New York Offices

The Celco Corporation, factory plant in Norwalk, Ohio, has opened New York headquarters, to be known as the General Sales Offices, in Rooms 546-550, 11 West Forty-second Street, New York City. The telephone number is Pennsylvania 0442-0443. There is no attempt on the part of the Celco Corporation to maintain elaborate and expensive headquarters in New York City, but there is shown in the selection of the room wherein will be displayed the

A. B. Chase—Established 1875
Emerson—Established 1849
Lindeman & Sons—Established 1836

a consideration for overhead that does not always present when the attempt is made to display pianos in the Metropolis. There is given a full display of the pianos named, the tonal qualities of the instruments have full opportunity to present their messages, while there can be obtained a complete visualization of the case designs that is refreshing, and not disconcerted with elaborate displays of draperies, etc., which does not in any way add to the dignity of instruments as generally displayed.

Those who attend the convention in New York City will certainly gain much in visiting the New York headquarters of the Middle West plant. There are enough of the catalogue designs to fully acquaint dealers with the selling possibilities of the "Name Value Group," for certainly there is not presented in the line of one institution three names of greater value than the A. B. Chase, the Emerson, and Lindeman & Sons.

The old timers in the piano business should visit the new display rooms and offices, for there will be found on the walls of the rooms reminders of days of old. Those who visited Boston fifty and more years ago, or up to twenty-five years ago, will recall a wonderful French mirror that hung in the old Emerson factory there. This mirror is there, together with a portrait of Calvin Whitney, the founder of the A. B. Chase business; the portrait of W. P. Emerson; and also a portrait of William Lindeman, who founded the Lindeman & Sons piano. There are other reminders in these New York headquarters that carry one back to years when the piano business was conducted along somewhat different lines than today.

There is a connecting link between the instruments that are found upon the floor and these relics that are displayed upon the walls. It brings to mind the fact that here are three piano names that have held their own, and are of great value in that thousands of these pianos sold many years ago established that complaint that often is found about the piano business, that there is no replacement.

There was received in the New York headquarters a letter today from a Western man, asking about the value of an Emerson piano bought forty-five years ago in St. Paul, and which had just been inherited by one of the present day, who says that this particular Emerson piano, forty-five years old, is a "good musical instrument," and proves the contention that pianos in those days were "built too good."

There are found many A. B. Chase pianos that bear this same burden of complaint, yet the pianos of today are built even better than those of forty and fifty years ago, which means that this curtailment as to replacement in the sales of the old makes will hold their own, just as their forerunners have.

In this there is given proof that the old artisans in the Norwalk plant are continuing along the same lines that have distinguished the production of these pianos for many, many years.

Let visitors to the convention take the time to walk a block and visit the new headquarters of these old makes. Let them compare the overhead presented in essentials as to piano display rooms and the gorgeousness of the instrument displayed.

Retroactive Installment Tax Killed in New Revenue Bill

According to a recent ruling passed by the Senate in the form of an amendment inserted in the new Revenue Act, the most obnoxious feature of the retroactive charges on installment income has been re-

moved. Under the new ruling, the government can not recover additional taxes in respect to income reported on the installment basis where this charge has been made as a deficiency bill. However, where the taxpayer has already paid the double tax, and claims a refund, the claim will not be allowed. The exact amendment as inserted in the Revenue Act under the general heading "Section 705, Installment Sales—Retroactive," follows:

(a) If any taxpayer by a return or an amended return made prior to February 26, 1926, changed the method of reporting his net income for the taxable year 1924 or any prior taxable year to the installment basis, then, if his income for such year is properly to be computed on the installment basis—

(1) No refund or credit of income, war-profits, or excess-profits taxes for the year in respect of which the change is made or any subsequent year shall be made or allowed, unless the taxpayer has overpaid his taxes for such year, computed by including, in computing income, amounts received during such year on account of sales or other dispositions of property made in any prior year; and

(2) No deficiency shall be determined or found in respect of any such taxes unless the taxpayer has underpaid his taxes for such year, computed by excluding, in computing income, amounts received during such year on account of sales or other dispositions of property made in any year prior to the year in respect of which the change was made.

(b) Nothing in this section shall be construed as in any manner modifying section 607, 608, 609 or 610 of this Act, relating to the effect of the running of the statute of limitations.

According to the Chamber of Commerce, this ruling is entirely favorable to the music industries, inasmuch it has been ascertained that almost all cases involving music merchants were deficiency claims, and not claims for refunds for having paid the added charge.

W. H. Alfring Prepares a Convention Message

W. H. Alfring, vice-president and general manager of the Aeolian Company, believes that every music dealer will find it profitable to attend the national conventions next week, and Mr. Alfring said recently:

"It is my opinion that there has never been a time in the history of the music industry when the possibilities for profit to the music dealer existed as abundantly as during the coming year.

"To share in this coming prosperity, of course, means work, and the music merchant who puts his shoulder to the wheel and determines to obtain his part of the prosperity will be rewarded.

"I draw this conclusion from the facts that the American public have a greater income than ever before in the history of any nation and the music industry, and especially the piano industry, will keep pace with the advance of American prosperity. We are now on the threshold of a substantial increase due to the fact that only a few years ago not many people could listen to music very often. In the smaller localities they were fortunate if they heard music in the churches on Sunday—and then it was not always good music. However, today with the enormous advance in radio broadcasting and the wider distribution of talking machines with better recordings, the industry is advertising itself, and can only create a desire on the part of the public to appreciate and hear better music.

"This will result in the sale of a greater number of musical instruments, and especially the piano as the basic musical instrument.

"It seems to me that every music dealer should make a special effort this year to attend the convention in New York of the National Association of Music Merchants. Never was there a time when the new enthusiasms, exchange of helpful ideas and faith in our industry such as one gains from this convention, could be of more value to the dealer.

"I am confidently looking forward to the prosperity of the music industry."

Unique Construction Exhibit to Be Held by Kranich & Bach

A very novel and instructive exhibit has been planned for convention week by Kranich & Bach of New York City, which is a decided departure from the usual piano display, as all the component parts of the piano will be shown—tracing step by step the processes and materials used in the formation and making of a Kranich & Bach grand piano.

The exhibit will be very complete and has been

so carefully laid out that it will appeal not only to dealers but to the general public as well. Every part of a piano will be shown as a distinct and separate unit, such as wire strings in the different stages of construction, wool in two stages of carding will be traced to the fully finished hammer, solid ivory tusks from which the ivory piano keys are cut will be displayed and the various processes of manufacture outlined in the development of the finished keys, the piano plate without strings, the sounding board, the keyboard with hammers displayed, complete piano action exposed to view . . . all being very interesting highlights of the exhibit that will help the visitor to visualize the actual methods pursued in the building of a high-grade grand piano.

The exhibition will be held at the Kranich & Bach factory, 237 East 23rd Street. The rooms have been especially decorated for this exhibit, and will be open to convention visitors from June 4th to June 8th.

Travelers' Dinner June 4

The annual dinner of the National Piano Travelers Association will be held at the National Republicans Club, 54 West 40th Street, Monday, June 4, at 6:30 o'clock. The usual gala entertainment will follow the meeting and dinner.

Cable Breakfast on June 6

The twenty-third annual family breakfast of The Cable Company will be held on June 6 in the Hotel Biltmore, New York. The time for the breakfast has been set at 8:45.

Aeolian Dinner on June 6

The Aeolian Company will give a dinner to its visiting dealers at the Ritz-Carlton Hotel, on Wednesday, June 6. A large attendance is expected.

STIEFF PIANOS

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

**Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers
Pipe Organ Keys,**

Piano Forte Ivory for the Trade

The presence of the

Kelly Plate

in a piano doubtless means that the
manufacturer of the instrument has used
the best of material throughout.

—♦♦♦♦—

The O. S. Kelly Company
Springfield - - Ohio, U. S. A.

*An achievement that few men attain—50 years devotion to one business—fittingly
announced in full-page space for the benefit of Gulbransen dealers*

GULBRANSEN

Golden Jubilee—National Report Meeting

Hotel Belmont, New York, June 3-8

Three main features of interest to all dealers

1. The Golden Jubilee Convention of the Gulbransen Company, marking 50 years of effort on the part of A. G. Gulbransen in the interest of the music business.
2. The Gulbransen National Report meeting, embracing a summary of the regional meetings of Gulbransen dealers held in Chicago, Atlanta, New York, Dallas, San Francisco and Portland, having for their purpose the betterment of conditions in the trade and industry.
3. An exquisite Salon of Gulbransen pianos in the Palm Garden, Hotel Belmont, on the main floor just off 42nd Street.

Mr. Gulbransen urges your attendance



I BELIEVE in a frank analysis of the problems of the trade. Only in that way can the real facts be uncovered and possible remedies worked out.

We have said to our dealers that the true competition is from without the business rather than from within, that the public has not rejected the piano.

These statements are made after most thorough investigation.

What better opportunity, then, to discuss these matters than at a National Piano Convention, at which the dealers from all parts of the country are in attendance?

I urge every merchant who can possibly do so, to be in New York for the week of June 4th. I pledge the interested help of each and every member of the Gulbransen organization in assisting you with your individual problems.

A. G. Gulbransen

Exquisite Salon of Gulbransen Pianos—at Hotel Belmont



Lack of proper display space at the official Convention hotel led us to choose the Hotel Belmont, just across the street, for Gulbransen headquarters.

Here we will show the magnificent and complete line of Gulbransen Pianos, including a number of innovations never before placed on exhibition.

The public of New York will be invited as well—to view this Golden Jubilee Salon of Gulbransen Pianos. No admission charge.

"The public properly approached will buy pianos"

"The greatest need of the piano business is 100,000 retail salesmen"

"Work with, not against, your piano competitors"

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CAPSTAN SCREWS

G. W. MOORE, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

SCHMIDT COMPANY, DAVID H., manufacturers of the famous "David H. Schmidt" piano hammers. Business established 1856. David H. Schmidt hammers made of the finest domestic felt. Oldest exclusive piano making establishment in the trade. Poughkeepsie, N. Y.

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

Piano and Musical Instrument Section

Getting the Farmer Into the Buyer Class

The farm situation has become a sort of political football at Washington. The Farm Relief Bill has come to its appointed end in the form of a presidential veto, exactly as was expected. The farm situation has been the focal point for investigations by Congressional committees, sub-committees, sub-sub-committees, Federal Trade Commission, etc. Nothing of moment has been accomplished, in the main, while the facts in the case show that the farmer has had one moderately prosperous year to balance against six or seven years of starvation. As an economic consuming unit, the farm class simply is not in the picture.

The latest evidence of this fact was conclusively shown by the meager results obtained by the co-operative marketing associations. The Federal Trade Commission, in investigating the situation, compiled a bulky two-volume report, which declares in substance that the co-operative associations are failures, because they are not provided with permanent working capital sufficient to carry out their activities. This is the main cause for failure, although a number of others are suggested such as organization mistakes, mismanagement, lack of membership support, price decline, falling off of market demand, and internal dissensions. The rate of association mortality has been high. Local organizations have accomplished minor reforms, but have not been conducive to orderly marketing, or the determination of the price return to the producer. A sad commentary on the situation was revealed by the statement that "a study of the defunct Garden State Co-operative Potato Association of New Jersey is valuable because it illustrates what a co-operative organization ought not to do."

However, as a counteractant there is the statement that co-operative associations, in their present form, do not violate the Anti-Trust Statute, and the fact that the tax bill, as sent to Congress, specifically exempts farmers' co-operative market groups.

There is also a ray of hope in the fact that certain states, notably Kansas, are attacking their problems with commendable vigor. Under the leadership of the Kansas Agricultural College, certain definite problems of the Kansas farmer were taken up and certain tangible results secured. The movement started in Kansas in 1924, and was mapped out as a five year program to conclude in 1930. The first purpose of the program was to bring about a sound economic and productive basis for all wheat belt farms. It did not seek to increase the acreage of wheat, but rather looked for a more profitable per acre production. The five starred points in the program were: more effective marketing; crop standardization; elimination of losses through insects and diseases; intelligent soil management; and diversified agriculture.

Each year, following the end of the wheat harvest, trains are operated throughout Kansas over the Santa Fe and Rock Island. Each train is made up of several cars, containing exhibits, a flat car for public speaking, and sleeping and dining cars. The train stops at each station long enough to give all the speakers a chance to tell their stories. The audience is invited to ask questions, bring individual problems for diagnosis and suggestion, and to learn in every way possible. All this costs money. In 1926, it was figured that the operating expense of the trains totalled over \$24,000. But, as the trains made sixty stops, and the attendance at the various meetings ran up to 168,000, the per capita cost of the project that year was only fifteen cents.

Three years of the program have been completed, and already results are beginning to show. For example, it was shown that the \$14,000,000 annual smut loss, smut being a disease to which wheat is peculiarly susceptible, can be reduced materially, or even prevented altogether, by treating seed wheat. Following the 1926 campaign, it was found that practically 20 per cent. of the total acreage for the following year was planted with treated seed, this being the result of sales of home-operated seed treating machines, as well as custom seed treating machines. Other results have been obtained, which are not susceptible of treatment in actual figures, but from which the benefit nevertheless exists.

The farmer is an important economic unit. The prosperity of the farmer class is important to business men in all lines, as a definite factor in consump-

tion. However, it appears that whatever advance is to be made toward the creation of a prosperous agricultural class must be brought about through the efforts of the farmer himself. Government agencies can point out mistakes, but have very little value in bringing forward constructive remedies. One of the factors in the decreased piano business has undoubtedly been the fact that few pianos were sold to farmers during these past few years, compared with the preceding years when the farm operations showed a profit instead of a deficit for the year. The rehabilitation of the farmer class will be a vital factor in the bigger piano business to come.

Columbia Phonograph Co. to Make Columbia Radio Receiving Set

W. C. Fuhri, vice-president and general sales manager of the Columbia Phonograph Company, has just announced that Columbia is going into radio. A new radio set, to be known as the "Columbia," will be ready for the market early next season. This set will be manufactured through special arrangement with the Kolster Radio Corporation and is to contain a number of new features developed in the Columbia research laboratories. A choice of models is to be offered, and a carefully worked out price range established.

The Columbia radio set, besides enabling Columbia dealers to offer the public a complete line of Columbia cabinet, portable, and electric reproducing phonographs, radio-phonograph combinations and straight radio sets, is of especial interest as the history of Columbia products extends over a period of forty years, back to the days when dictating machines and phonographs were interchangeable and it was customary to listen to the playing of a record by placing tubes in the ears, much in the manner of the present day radio head-set.

Columbia was the first phonograph company to experiment with and manufacture the electrically cut phonograph records, which are recorded through a radio microphone.

Old Instruments at Convention

One of the interesting features of the convention will be held in the lobby of the Commodore Hotel. This will be in the form of a collection of interesting old instruments. It will include an eighteenth century harpsichord, reported to have been imported to America by John Jacob Astor, in 1789. This is the property of the Bacon Piano Company. There is another eighteenth century harpsichord, made by C. F. Laefcke, in Amsterdam, in 1768. This is part of the collection of the Brambach Piano Company. There is also a virginal, made by the Kroeger Piano Company, in 1856. Steinway & Sons will show the first square piano made by the company. Charles M. Steiff will show a piano once played by Mozart and Beethoven, the famous Stein Pianoforte, built by Johannes Andreas Stein, prior to 1771. Chickering & Sons will also have the square piano built by the company in 1823.

J. T. Burhans to Address Meeting

Another speaker of importance who will be heard at the business session of the National Association of Music Merchants next week is J. I. Burhans, general manager of the credit and collection department of the General Motors Acceptance Corporation. His subject will be financing installment paper and the carrying charge. The General Motors Acceptance Corporation was organized for the purpose of financing installment paper for the dealers handling General Motors products exclusively. Last year the records show that the corporation handled \$900,000,000 of installment paper.

Selmer to Show at Convention

H. & A. Selmer, Elkhart, Ind., will have an interesting exhibit at the national conventions next week. The latest models of the Selmer French made products, including the new model saxophones and the latest Selmer and Bundy metal clarinets. George M. Bundy, president of the company will be on hand to welcome visitors to the Selmer exhibits.

CLASSIFIED ADVERTISEMENTS

DESIGNER—Nationally known piano manufacturer has opening for high class man to take full charge of Designing Department. Applicants must be thoroughly familiar with period design and decoration and capable of initiating and suggesting designs which will harmonize with high grade period furniture. Excellent salary will be paid. In replying give details relative to qualifications. Applications held in strict confidence. Address: Box 99, care of Musical Courier, 113 West 57th Street, New York.

An Open Letter from Mark P. Campbell

Mark P. Campbell, President



"The Home Beautiful Contains a Grand"

Cable Address, "Markbell"

Established 1823

BRAMBACH PIANO COMPANY
Makers of Grand Pianos Exclusively
609-619 West 51st Street
New York

May 11, 1928.

Mr. Piano Merchant,
Everywhere in the United States.

My dear Sir:

We are fast approaching the time of Convention. As you know, this year, it is to be held in New York at the Hotel Commodore during the week of June 4th.

Have you made your reservation? I sincerely trust you have, as this Convention is going to be a most interesting one. Not only are we going to have speakers of note - men who have devoted their lives to the advancement of big businesses in other lines - but there will be presented at the various meetings plans that have been carefully thought out, which will be of great interest to you and your business.

The writer has just returned from a very extended trip throughout the country. His only regret was that he could not have visited every Brambach dealer so that he might, personally, extend his appreciation for their splendid co-operation.

I have never returned from a trip more enthusiastic about the piano business and its future than I have at this time. I arrived in Chicago in time to attend a Convention of the School Supervisors and Teachers of Music. Over 5,000 were registered, and their meetings were wonderfully attended. The object of these meetings was to determine how could music best be advanced.

The Brambach Piano Company's headquarters will be at Suite 1200, 1201 and 1202, and we hope you will make that your headquarters also. New styles will be displayed, and we are sure that your trip to the Convention this year will be well worth the while.

Looking forward to seeing you, we are

Yours very truly,

BRAMBACH PIANO COMPANY.
Mark P. Campbell,
President.

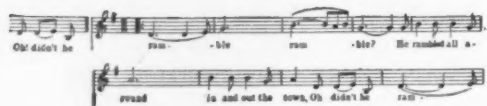
MPC-X

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



The House of Baldwin Urges All Dealers to Cooperate in Boosting Appearances of the Great Concert Pianists.

The House of Baldwin has been sending out to the representatives of that piano throughout the country a series of articles that is of vast influence in aiding the Baldwin dealers to make use of the work of the Baldwin concert grands played by the great artists of the day. The dealers representing concert grands do not utilize artistic propaganda to advantage. There will be found here and there dealers who will welcome the appearance of any concert grand piano played by the great pianists, while others will allow such events to pass by without taking advantage of the influence that is created in favor of the piano in recitals given by artists of world renown.

The Baldwin Company is the only manufacturer of concert grand pianos in the great Middle West.

The concert grand piano has much to contend with through the lack of cooperation on the part of the dealers in any city that permits of the presenting of the instrument through the concerts of the great artists. Those dealers who do not handle the Baldwin piano feel that when an artist like Gieseking appears they should do all in their power to make the appearance of the great artist a failure. It may not present itself in just exactly this resentful manner, but they will do nothing to help augment the audience, or assist in making the visit of such a great artist as Gieseking a success; yet while Gieseking plays the Baldwin piano, the appearance of the great artist is of as much value to the dealer who is not a representative of the Baldwin as it does the Baldwin representative himself.

If it were not for the work that is done upon the concert stage by the concert grand pianos, the piano itself would soon lose caste, and would not maintain its proud position as the basic musical instrument.

In the propaganda that is prepared by the literary bureau of the Baldwin institution in Cincinnati all this is made apparent. The Baldwin dealers are asked to take as much interest in the appearance of a great artist in their town using a concert grand other than the Baldwin as the dealer that handles that particular piano naturally does. The appearances of the great artists with the concert grand pianos build to the piano, propagates piano prospects, and stimulates a love for piano music.

If the other piano manufacturers who utilize the concert grand as a medium of furthering an interest in piano music would but follow up this idea that is being utilized by the Baldwin institution, it would arouse the dealers to an understanding that all that is done in the field is to the benefit of the dealer in the creating of a desire for the piano and piano music.

Bargains in Old Violins Sold with the Unusual Quality of an Absolute Guarantee.

Some years ago the Macy Department Store, in New York City, endeavored to sell pianos. It did not seem, however, a success. The Macy piano department was eliminated. We now find in the New York daily papers large advertisements of violins, ranging in price from \$7.44 to \$1124. It is not known who the violin connoisseur is who has charge of the instruments, but the range of prices would indicate that there is an effort to sell old and new masters. In the last Sunday papers, a Sebastian Klotz violin was offered at \$659, and is described as follows:

"Sebastian Klotz, the son, is considered one of the finest

craftsmen of his time. His instruments are distinguished for their beauty of tone and workmanship."

It would be interesting to have Rudolph H. Wurlitzer, who has made a study of violins all his life, who is a violinist of ability himself, and an authority on old masters, pass upon this special offer. It may be a big bargain. If it is, some violinist should pick it up. It is somewhat out of the ordinary to have a department store specialize on old violins, for there are so few who really know anything about violins, and even experts are at times somewhat befuddled. Macy's, however, are perfectly able to guarantee anything that they sell, and no doubt their sanction to the violins that are offered through publicity is sufficient.

Are There Profits in the Piano Business?—The Rudolph Wurlitzer Co. and the American Piano Co. Conspicuous Examples.

There are a lot of men in the music business today who are complaining and fault finding about the lack of profits in the selling of musical instruments. The recent purchase of the holdings of Howard E. Wurlitzer, in the Rudolph Wurlitzer Company, certainly does not indicate that the music business is not profitable. It is said that Mr. Wurlitzer received something like five or six millions of dollars for his holdings. This does not appear to indicate a lack of profit-making possibilities when we consider that Rudolph H. and Fanny Wurlitzer retain their holdings.

Those who are interested in the building up of the great enterprise can utilize their faculties in arriving at financial conclusions as to what the whole Wurlitzer business is worth. It is known that both Rudolph H. and Howard E. Wurlitzer made many profitable excursions into other financial enterprises that have made good money for them, and it may be that Fanny Wurlitzer also has been led into paths of finance that return big profits on investments.

When we turn to the American Piano Company, and hear about the great sums, running into millions, that were obtained through the sale of common stock, it arouses speculation as to just how much really did trickle into the hands of those who had been interested in the transactions that brought about the present new organization of the American Piano Company. It is said that the Wurlitzer House held large holdings of stock in the American Piano Company, and that the cash they received for those holdings in the reorganization plans of the great piano institution ran somewhere near three millions.

Why maintain that there are no profits to be made in selling musical instruments when these two instances are presented and those who know how to build up great enterprises in music have received millions in exchange for their holdings? Those who have retired from the American Piano Company, and the recent retirement of Howard E. Wurlitzer from active business in the music field, does not preclude the thought that they have not retired from all business enterprises.

W. B. Armstrong, who received some of the millions that went out in the re-organization of the American Piano Company, intimated when he resigned from the American Piano Company, with which institution he had so much to do in the building up of its profit-making career, that he was going to have a good time on his yacht, and have nothing to do but look around and see what the world is doing. W. B. Armstrong, however, had to have a business office, and he took one in a great bank building in Fifth Avenue. His intimates know that he is talking more business in various forms, whether he enters into any new enterprises or not, than he ever did in his life. He is just about as busy as he was when he was doing his great work with the American Piano Company.

Mr. Armstrong made a flying visit to California, returning within the past few days, and he gave information that was really interesting, in that, notwithstanding his claim that he had retired from the piano business, he indicated that he had been a close observer of all things pertaining to pianos on his three weeks' trip to the Pacific Coast. His keen eye and observation made plain to him that the piano business is getting better throughout the country, and that in itself should give those who have been grovelling in the depths of pessimistic versions of how bad the music business is, courage to gird on the combative armor and go out after business—and get it.

The Real Sales Value of the Wessell, Nickel & Gross Piano Action—Why It Is the Most Valuable in the World.

Arthur L. Wessell, of Wessell, Nickel & Gross, the great action house, gave out the statement a few days ago that the orders for the Wessell, Nickel & Gross actions were sur-

prisingly large, and that, of course, indicates an increased demand for high grade pianos. The Rambler often hears complaints made by piano manufacturers that the price of the Wessell, Nickel & Gross actions is too high. Just why this should be said is queer, for this action is conceded to be the nearest to perfection of any specially built action in the industry. If the manufacturers who make these complaints about the high prices of the Wessell, Nickel & Gross action would but bear in mind the fact that the dealer can get more for pianos with the Wessell, Nickel & Gross action than if produced with other actions, they would then realize the difference between making money and losing money.

If the dealer can get a higher price for a piano on account of the Wessell, Nickel & Gross action, it follows that the piano manufacturer can get a higher price. Indeed there are dealers who demand that the Wessell, Nickel & Gross action be used. The Sohmer piano had for many years used the Wessell, Nickel & Gross action, but during the past months of economic endeavor toward reducing the cost of production, another action was chosen. But, when the new distribution methods of the American Piano Company were put into operation, leaving two dealers in each city in which this great company operated to find a leader, the Sohmers were compelled to return to the Wessell, Nickel & Gross action, and today every piano that comes from the Sohmer factory carries that action. The Sohmer is being accepted by many dealers who lost as a leader either the Mason & Hamlin, the Knabe, or the Chickering piano.

Other high grades makes, like the Sohmer, benefitted in this direction, and, while the new distribution of the American Piano Company has created a sensation in the piano business, it is believed by those who have studied the situation that there is brought about a new order of things. President Urquhart, of the American Piano Company, can be given credit for this new distribution proposition, and the problem will solve itself as the days roll by, and the demand for high grade pianos increases.

There are millions in the selling of musical instruments, but the man with the pessimistic attitude does not enter into the field of speculation whatever as to profits, and that is why, probably, such houses as the Wurlitzer and the American Piano Company build to such great results.

Wanamaker's Bargain Prices on Grands—Are the Regular Dealers Footing the Bill?—A Strange Reversal of Selling Policy on the part of the Wanamaker Institution.

There has come a strange metamorphosis in handling of pianos by Wanamaker's in its New York piano department. There was a time during the days of John Wanamaker that great pride was taken in the fact that the Wanamaker piano departments were the finest in the world. The New York department of late, however, seems to have fallen into the usual department store method of offering bargains. There are four large department stores in New York which have piano departments. Wanamaker seems to be in competition with the other three in the matter of bargains.

The last proposition placed before the buying public by the New York Wanamaker piano department was an offering of grand pianos at a price that would seemingly lead to the belief that either the manufacturer who made them or Wanamaker was losing money, for a grand piano of any quality whatever, no matter how low the grade, could not be manufactured and sold to a department store at a price that would enable the usual 100 per cent. mark up. Wanamaker is either losing money, or the manufacturer is losing money.

The Middle West manufacturer who is said to have sold these instruments to Wanamaker, probably with a stencil name thereon, certainly is cutting prices to a point where there can not possibly be a profit made, or a profit that will sustain an industry. Just why Wanamaker indulges in these bargain offerings of pianos in New York City is incomprehensible when the ideals of the founder of the Wanamaker institution are known. It is a pity that this does emanate from the leading department house of the country, for it creates an idea on the part of the people that a high grade piano is sold at an exorbitant price.

Past history does not lead to the belief that manufacturers can sell pianos to Wanamaker at one price, and then make a success in the selling at a higher price the same pianos to regular dealers. Some believe, however, that a piano manufacturer will cut prices in order to get cash, and then ask the regular dealers to pay a high price, the belief, seemingly, being that the dealers who buy on time are made to pay for the losses in the sale of pianos to large institutions that have ample capital to pay cash. One price to all is the method of the big department stores in the selling to the people but it does not seem that some piano manufacturers maintain this rule, for there is evidently a difference as to the prices of the particular pianos that Wanamaker offers at such a low price when sold to Wanamaker, and another price when sold to regular dealers on the usual terms.

Why the Wessell, Nickel & Gross Action Is the Finest in the World

THE perfection of the American piano-forte as the highest artistic achievement of the world's piano construction is reflected in the History, Progress and Inventive Genius of the world famous piano action house of Wessell, Nickel & Gross.

As acknowledged and recognized by the most eminent authorities in the *Divine Art of Music*, the real impetus given to the perfecting of the piano in America was the work of the house of Wessell, Nickel & Gross, in the production of an Action that successfully meets the severest demands of the artist.

The greatest tribute that can be paid to this illustrious house is the fact that the most marked advanced steps in Action manufacture are absolutely distinctly identified with the Wessell, Nickel & Gross Action.

Always to the front and at every stage and period displaying inventive ability of the highest order, the members of this house have been pre-eminent and dominant factors in the upbuilding of the world wide reputation of the American piano.

The members of the house of Wessell, Nickel & Gross have attained and maintained the undisputed reputation of *creators and masters of their craft*, in a distinguished record of nearly half a century, and to-day stand as the acknowledged *leaders the world over, in the piano action industry.*

The piano trade of the United States of America is indebted to the house of Wessell, Nickel & Gross for having blazed the trail as pioneers in the field of ARTISTIC PIANO ACTION PRODUCTION.

THE faith in the results of their work today is an offer that spells success in all that word means:

\$5,000 Reward—It having come to our knowledge that unscrupulous persons have repeatedly spread the report that we make several grades of actions, we have decided to offer the above reward, to any one who will produce legal evidence that we make more than one grade.

The Wessell, Nickel & Gross piano actions are made in one grade only, and we defy any one to prove to the contrary.

One grade has been the fixed policy of this house from the inception of this business, and from this policy there will be no deviation under any circumstances.

The highest grade and highest priced action in the world, and while they are more costly than any other, the difference in price is more than justified by the superior quality of these remarkable actions.

—From an Editorial.

Manufactured in New York
U. S. A.

MUSICAL COURIER

Weekly Review OF THE *World's Music*

STEINWAY

*The Instrument of
the Immortals*



